

The Musical World.

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VOL. 45—No. 49.

SATURDAY, DECEMBER 7, 1867.

PRICE { 4d. Unstamped.
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THEATRE-ROYAL, COVENT GARDEN.

LAST SIX NIGHTS

"THE GRAND DUCHESS OF GEROLSTEIN."

On MONDAY NEXT, DECEMBER 9TH, and during the Week, will be performed (for positively the last times this season), Offenbach's Operatic Extravaganza,

"THE GRAND DUCHESS OF GEROLSTEIN."

The Grand Duchess, Miss Julia Mathews; Fritz, Mr. W. Harrison.

Doors open at Half-past Seven; Commence at Eight.

On BOXING NIGHT, DECEMBER 26TH, will be produced on a scale of great splendour, a Grand Comic Christmas Pantomime, entitled

"THE BABES IN THE WOOD;"

HARLEQUIN ROBIN HOOD AND HIS MERRY MEN.

HER MAJESTY'S THEATRE.

Last Night but Five—Titens in "Fidelio."

THIS EVENING (SATURDAY), DECEMBER 7TH, Beethoven's Opera,

"FIDELIO."

Leonora (Fidelio) by Mdlle. Titens.

LAST WEEK.

Positively the Last Night but Three—Mdlle. Titens and Mdlle. Clara Louise Kellogg.

MONDAY NEXT, December 9th, "IL DON GIOVANNI."

Last Night but Two—Mdlle. Titens.

TUESDAY NEXT, December 10th (by general desire), Verdi's Opera, "IL TROVATORE." Marico, Signor Tombesi; Il Conte di Luna, Mr. Santley; Fernando, Signor Foll; Ruiz, Signor Agretti; Un Zingaro, Signor Casaboni; Azucena, Madame Demeric-Lablache; Inez, Mdlle. Baermeister; and Leonora, by Mdlle. Titens.

Last Night but One—Mdlle. Titens and Mdlle. Clara Louise Kellogg—Benefit of Mdlle. Kellogg.

TUESDAY NEXT, December 12th, First Act of Verdi's Opera, "LA TRAVIATA." Alfredo, Mr. Hohler; Gastone, Signor Agretti; Il Barone Duphol, Signor Zoboli; Marchese d'Obigny, Signor Casaboni; Medico, Signor Foll; Giuseppe, Mr. Lyall; Flora Bervoix, Mdlle. Corsi; and Violetta, Mdlle. Kellogg.—First Act of "FIDELIO." Don Pizarro, Mr. Santley; Rocco, Signor Foll; Jacquino, Mr. Hohler; Il Ministro, Signor Casaboni; Marcellina, Mdlle. Sinico; and Leonora (Fidelio), by Mdlle. Titens.—First Act of "LINDA DI CHAMOUNI." Carlo, Mr. Hohler; L'Intendente, Signor Casaboni; Il Prefetto, Signor Foll; Antonio, Mr. Santley; Il Marchese, Signor Zoboli; Pierotto, Madame Demeric-Lablache; Maddalena, Mdlle. Corsi; and Linda, Mdlle. Kellogg. Conductor, SIGNOR ARDITI.

MDLLE. TITENS.—Mdlle. Titens will appear as LEONORA (Fidelio), THIS EVENING (SATURDAY); as Donna Anna, in "Il Don Giovanni," on Monday next; as Leonora, in "Il Trovatore," on Tuesday next; and as Leonora (Fidelio), on Thursday next.—HER MAJESTY'S THEATRE.

MDLLE. CLARA LOUISE KELLOGG.—Mdlle. Kellogg will appear as ZERLINA, in "IL DON GIOVANNI," on MONDAY NEXT; and as Violetta, in "La Traviata," and Linda, in "Linda di Chamouni," on the occasion of her Benefit, Thursday next, December 12th.—HER MAJESTY'S THEATRE.

MDLLE. KELLOGG'S BENEFIT will take place on THURSDAY NEXT, December 12th. Mdlle. Titens and Mdlle. Clara Louise Kellogg. (See above).—HER MAJESTY'S THEATRE.

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Will take place at the above Hall,

ON TUESDAY, DECEMBER 10TH, 1867,

To commence at Eight o'clock.

Vocalists:

MISS BANKS, MISS JULIA ELTON,

AND

MR. WILFORD MORGAN.

Instrumentalists:

PIANOFORTE—MR. GEORGE RUSSELL. VIOLIN—MR. CARRODUS.

SECOND VIOLIN—MR. ZERBINI. VIOLA—MR. HANN.

VIOLONCELLO—M. PAQUE.

Conductor - - - - - SIGNOR RANDEGGER.

PRICES OF ADMISSION:—Reserved Seats, 5s.; Family Tickets (to admit five), £1 1s.; Reserved Seats (not numbered) in the Body of the Hall, 2s. 6d.; Unreserved Seats in the Body of the Hall or Balcony, 1s.

Tickets and Programmes to be obtained of Mr. Warren, Bookseller, High Street, where a Plan of the Hall may be seen and Places secured; and of Messrs. Webb, Musicellers, North End.

CRYSTAL PALACE.—THIS DAY.—SATURDAY

CONCERT AND AFTERNOON PROMENADE.—Miss Edith Wynne, Miss Jenny Pratt, Mr. Nelson Varley (and Solo Violin), Mr. Henry Holmes. Conductor, Mr. Manns.

Programme includes Symphony in G Minor, Mozart; Overture, "Marmion," A. S. Sullivan (first time); Concerto Dramatique (Gesang—Scene), Spohr, etc.

After the Concert, Distribution of Prizes to the London Rifle Brigade by the Lady Mayoress, in the presence of the Lord Mayor, Sheriffs, and other distinguished visitors. The Distribution will take place in front of the Great Handel Orchestra.

Admission, Half-a-crown; Guinea Season Tickets free. Reserved Stalls, 2s. 6d., at the Palace.

SACRED HARMONIC SOCIETY, EXETER HALL.—

Conductor, Mr. COSTA.—The FIVE HUNDRETH CONCERT of the Society, in the Large Hall, will take place NEXT FRIDAY, December 13th, when Mr. COSTA's Oratorio, "NAAMAN," will be performed. Subscription Concert. Madame Sainton-Dolby, Mr. Cummings, Mr. Montem Smith, and Mr. Santley.

The Band and Chorus, the most extensive available in Exeter Hall, will consist of, as usual, nearly 700 performers.

Numbered Stalls, 10s. 6d.; Reserved Area, 5s.

By unanimous vote of the General Meeting of the Society held on Wednesday, the 27th ult., the receipts arising from this Concert will be appropriated to the BENEVOLENT FUND of the Sacred Harmonic Society.

The usual Christmas Performances of the "Messiah" will take place on FRIDAYS, December 20th and 27th. Tickets now ready.

WEDNESDAY NEXT.—LONDON BALLAD CON-

CERTS, St. James's Hall. Director, Mr. JOHN BOOSEY.—Great attraction at the FOURTH and LAST CONCERT this Year, WEDNESDAY EVENING, December 11th. Vocalists—Madame Sherrington, Mdlle. Liebart, Miss Edith Wynne (her last appearance previous to her departure for Italy), Miss Julia Elton, Miss Catherine Poyntz, Madame Sainton-Dolby, Mr. Montem Smith, Mr. Temple, and Mr. Lewis Thomas. Violin, M. Sainton; piano, Mr. J. M. Wehl. The St. Cecilia Choral Society, under the direction of Mr. C. J. Hargitt. Conductor, Mr. J. L. Hatton. Stalls, 5s.; Balcony, 3s. Tickets, 2s. and 1s. each. To be had of Mr. Austin, St. James's Hall; Chappell & Co., New Bond Street; Keith, Frowse, & Co., Cheapside; and Boosey & Co., Holles Street.

ST. JAMES'S HALL.—MR. JOSEPH BARNBY'S
CHOIR.—GRAND VOCAL AND INSTRUMENTAL CONCERT, on THURSDAY EVENING, December 12th, when the Programme will be selected entirely from the Works of Mendelssohn, and include—"Athalie," the "Reformation Symphony" (second performance in England), "Lieder ohne Worte" (Eighth Book; "Ave Maria" from the unfinished opera, "Loreley," the "Trumpet Overture," etc. Solo Vocalists—Madame Lourens-Sherrington, Miss Robertine Henderson, and Miss Julia Elton. The Illustrative Verses in "Athalie" will be read by Mr. Henry Marston. Solo Pianoforte, Herr E. Pauer. Conductor, Mr. Joseph Barnby. The Instrumental Music will be performed by the celebrated Crystal Palace Band. Stalls, 7s. 6d.; Family Tickets (to admit four), 21 5s.; Balcony (reserved), 5s.; ditto (unreserved), 3s.; Area (reserved), 4s.; ditto (unreserved), 2s.; Admission, 1s. Tickets to be obtained of Messrs. Novello, Ewer, & Co., 1, Berners Street, W.; of the principal Music-sellers; and of Mr. Austin, St. James's Hall.

MR. BRINLEY RICHARDS'S PIANOFORTE
RECITALS, HANOVER SQUARE ROOMS, THURSDAY EVENING NEXT.—PROGRAMME:—*First Part*: Sonata Pathétique (Beethoven); Grand Polonaise (Weber); "Lieder ohne Worte" (Mendelssohn); Romance, "Genevieve" (Sterndale Bennett); Etudes—"Chant d'Amour," "Si c'est un j'étais" (Henselt); "Day Dreams," first time, Nos. 2 and 5 (Arthur Sullivan); "Capriccio," written for the Princess Amelia; "The Harmful Blacksmith" (Handel). *Second Part*: Selections from Mr. Brinley Richards's Works:—Grand Fantasia on Welsh Airs; "Andante con Moto"; "Nymphs of the Fountain," Caprice à la Valse; "The Vision," Romance (first time); "Première Tarantelle"; "Octave Studies," Nos. 2 and 3; "The Angel's Song," Romance; "Vive la Reine," Galop de Concert; "Warblings at Eve" (by request); Second Grand Fantasia on Welsh Airs: "Of Noble Race," "The Ash Grove," "Be Merry but Wise." Tickets, 5s., 2s. 6d., and 1s.; at Messrs. Robert Cocks; and the Music-sellers.

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LA SIGNORINA LUIGIA LEALE will sing, with Mr. CHARLES STANTON, the admired Duet, "ONE WORD," at Herr Hause's Concert, Thursday, December 19th.

LA SIGNORINA LEALE will sing, "O COME TO GLENGARIFF," at St. George's Hall, on Wednesday evening, December 11th.

MISS BANKS will sing RANDEGGER's admired Cradle Song, "PEACEFULLY SLUMBER," at Mr. George Russell's Concert, Croydon, on Tuesday evening, December 10th.

MISS ROBERTINE HENDERSON and Mr. **WALTER BERNARD** will sing OFFENBACH's popular duet, "I'M AN ALSATIAN," at the Pimlico Rooms, Belgrave, December 18th; Brixton, 19th.

MISS KINGDON will play, with **HERR PAUER**, at his Morning Concert, December 11th, at the Hanover Square Rooms, MENDELSSOHN'S Duet, "ALLEGRO BRILLANT," Op. 92—31, Maida Hill West, W.

MISS CLINTON FYNES requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 27, Harley Street, Cavendish Square, W.

MISS ANNA HILES (Soprano) is now making her Engagements in the Provinces, for the Winter Season, for Oratorios and Concerts. Address—5, Meadow Lane, Leeds.

MISS KATHLEEN RYAN begs to acquaint the Public and her Pupils that she has arrived in Town for the Season. Address—2, Kildare Terrace, Westbourne Park, W.

MISS ANNA JEWELL will sing with Mr. Sims Reeves' Concert Party, at Coventry, December 9th; Leamington, 10th; Birmingham, 12th; Hanley, 13th; also, 19th, at Mr. Hause's Concert, Hanover Square Rooms. 2, Wigmore Street, Cavendish Square.

MISS FANNY HALDANE will sing "I'M NOT IN LOVE. REMEMBER," accompanied on the Harp by Mr. FREDERICK CHATERTON, at Barriet, December 10th; Henley-on-Thames, 12th; Newbury, 17th; Christ Church Schools, Jan. 6th.

MISS BERRY GREENING will sing her Favourite Song, "CHERRY RIPE," with Variations (composed expressly for her), at all the T. was during her forthcoming Tours in the Midland and Eastern Counties, in December and January.

MISS BERRY GREENING will sing her New Song, "SONGSTERS OF SPRING," expressly composed for her by ALFRED CARMER (Words by B. B. STAVENS), at all the Towns during her forthcoming Tours in the Midland and Eastern Counties, in December and January.

MISS BERRY GREENING is re-engaged at several of the towns at which she sang on her Tour just concluded to sing the "MESISIAH" at Christmas. She is now making engagements for a second Tour for December (Midland Counties), and for a third Tour in January in the Eastern Counties. Letters to be addressed care of Messrs. DUNCAN DAVISON & Co., 214, Regent Street, London, W.

MADAME EMMELINE COLE will sing the popular Irish song, "OH! COME TO GLENGARIFF," and with Mr. ALFRED HEMMING, OFFENBACH's renowned Duet, "I'M AN ALSATIAN," from "Lisichen and Fritzenchen," at the Beethoven Rooms, December 19th.

MADAME LIEBHART will sing SCHIRA's Vocal Waltz, "IL BALLO," and a new song, "AVE MARIA," by WELLINGTON GUERNSEY, for the first time, at the Birbeck Institution, December 18th.

MR. GEORGE RUSSELL will play, at his Annual Evening Concert, at the Public Hall, Croydon, BEETHOVEN'S ANDANTE in F; Nos. 2, 3, and 5 of MENDELSSOHN'S Eighth Book of "LIEDER OHNE WORTE"; SCHULHOFF'S CAPRICE ON BOHEMIAN AIRS; and take part in MOZART'S QUARTET in C MINOR, for Piano, Violin, Tenor, and Violoncello, with MM. CARRODUS, HANN, and PAQUE.

MR. BRANDON (Basso), will sing this month at Leeds, Gloucester, Haslingden, Edinburgh, Worcester, Rawtenstall, Kenilworth, Ludlow, Huddersfield, Guisley, Burslem, Dewsbury, Mirfield, and Saddleworth. All engagements to be addressed to Brunswick Square, Gloucester.

MR. BRANDON will sing Herr KLOSS' new and successful song, "THE VALIANT KNIGHT," during the month of December at Heckmondwike, Haslingden, Edinburgh, Gloucester, Saddleworth, Kenilworth, Huddersfield, Worcester, Ludlow, etc., at all his engagements.

MR. GEORGE PERREN will sing at the Manchester Subscription Concerts, December 28th, ASCHER's Popular Romance, "ALICE, WHERE ART THOU?"

MR. VERNON RIGBY will sing at the Birmingham Saturday Concerts, Town Hall, December 16th, "THE M. SAGE," and ASCHER's Popular Romance, "ALICE, WHERE ART THOU?"

MR. ALFRED HEMMING will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU?" at Mrs. Beuthe's Concert, Beethoven Rooms, December 19th.

MR. ALFRED HEMMING will sing ASCHER's Popular Romance, "ALICE, WHERE ART THOU?" and BENEDICT's new Song, "NULLA DA TE BELL ANGELO," at the Beethoven Rooms, Thursday Evening, December 17th, at Mrs. Beuthe's Concert.

MR. WILBYE COOPER will sing G. B. ALLEN's New Song, "THE BRIDE OF A DAY," at St. George's Hall, December 10th.

MR. ADOLPHE GANZ begs to announce that he still continues to score Operas, Cantatas, and Single Arias, for Full or Small Bands, on moderate terms. Apply to Messrs. DUNCAN DAVISON & Co., Music Publishers, 214, Regent Street; or at Mr. A. GANZ's residence, 37, Golden Square.

MR. SEYMOUR SMITH will sing Mr. WILFORD MORGAN's popular song, "MY SWEETHEART WHEN A BOY"—Stratford, December 10th; Truro, 13th; Plymouth, 17th; Devonport, 18th.

MR. CHARLES HALL at HOME (199, Euston Road, N.W.), where he will be happy to resume his instruction in the Art of singing for the Concert Room and the Stage.

MR. KING HALL having returned to London, will be glad to receive his Pupils for the Pianoforte and Harmonium at 199, Euston Road, N.W.

MR. WILFORD MORGAN will sing his immensely popular song, "MY SWEETHEART WHEN A BOY," at all his Engagements during the Season.

MR. WILFORD MORGAN will sing **Mr. GEORGE RUSSELL's** new sacred song, "HE HATH REMEMBERED HIS MERCY," at the Composer's Concert, at Croydon, December 10th.

MR. WILFORD MORGAN will sing his popular song, "MY SWEETHEART WHEN A BOY," at Croydon, December 10th; Braintree, 11th; and Enfield, 17th.

SIGNOR ARDITI begs to inform his Friends and Pupils that he has REMOVED from SACKVILLE STREET to 41, ALBANY STREET, Regent's Park, N.W.

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BRINLEY RICHARDS'S PIANOFORTE COMPOSITIONS will be performed by him at his Recital at the Queen's Concert Rooms, December 10th.

Nymphs of the Fountain. 4s.	Welsh Fantasia. No. 1—March of the
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Première Tarantella. 5s.	Ditto. No. 2—Of Noble Race, etc. 4s.
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Words from the German,

Music by **E. BUNNETT, Mus. Bac., Cantab.**

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Music by **W. H. CUMMINGS.**

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SIGHT-SEEING IN GERMANY.

(Continued from p. 806.)

On coming out of the Operahouse after the first act of *Fra Diavolo*, I met the treacherous *valet de place*, and complained loudly of the disappointment we had experienced. One of the party had rushed home to the Hotel du Nord in despair; the other was on my arm. "It is to me very sorry," said the valet, "but what I can do?" To avoid any more such English, I advised him, rather warmly, in his own vernacular, to be more careful in future—advice which he received with all due contrition, and replied to by asking whether I would not wish to see some of the night-sights of Berlin; Kroll's Garden, the Walhalla, and the Orpheum, were all open and very attractive to the stranger. Having fulfilled the duties of cavalier, I left the ladies to the enjoyment of a cup of tea, and placed myself in the hands of my Mephistopheles *pro tem*.

He took me to Kroll's, where, in an incredibly short space of time, we had: a comedy—a ballet—an operetta by Offenbach—a grosses concert and a magic fountain—the last being the most surprising scenic effect I ever saw on any stage. At first it was an illuminated fountain, such as you have seen at the Crystal Palace, the Polytechnic, and many other places in London; but the surprise consisted in the appearance of three female figures, representing the Graces, rising in the middle of the water, bearing a smaller fountain above their heads. When the figures were in position they raised their arms, and the *tableau* was completed by the two fountains playing together. The lime-light, in variegated colours illuminating the water and these figures, produced an effect as artistic and beautiful as it was astonishing. The *habitués* of Kroll's, although they had seen the exhibition 210 times, went mad over it, and applauded accordingly. The Winter Theatre, occasionally converted into a monster ball-room, is well proportioned and tastefully decorated. The supper and drinking rooms adjoining are extensive and well served. Thence to the Walhalla—a Berlin Alhambra, where you can eat, drink, and smoke even as you do (or can do if you like, though I do not understand how you can like) in Leicester Square. A most horrible atmosphere to breathe is that of the Walhalla. Comic songs, comical ballets, "drawing-room acts" of young contortionists, whose parents should be arrested, tried, condemned, and executed, for allowing their children to do such things, and a magic fountain, constituted the programme that was being performed through the fumes of tobacco and hot suppers. The fountain was a more elaborate affair than that we had just seen at Kroll's, but not nearly so effective. It lacked refinement. There was no Art in the display. The figures rose in the middle of the water with the second fountain on their heads, but they were heavy in appearance, and, instead of raising the hand fountain, kept it glued to their heads, and not always straight. More labour had probably been bestowed on the exhibition, but it wanted that finishing touch which only a true artist can give to any picture, whether on canvass or a *tableau vivant*, and which touch contributed so essentially to the effect of the magic fountain at Kroll's Garden. I was glad to get away from the Walhalla even to go to the Orpheum, which in comparison was a very Paradise. Oh! those halls of dazzling light! As I told my travelling relatives the next morning, it was not a place to which I could have taken them, however thick their veils might have been. They might not have approved the very strange evening costumes I saw there. The Orpheum is the midnight ball-room of Berlin, and when all more reasonable people are indulging in peaceful slumber, the young bloods of all classes are there tripping gaily on the light fantastic toe to the inevitable headache of the day to come. I had enough of the Orpheum in a few minutes, but it was certainly worth seeing, if only to compare the very tasteful manner in which it is decorated with the gaudy ornamentation of similar places in the old country. Mirrors line the walls, while the different rooms are fitted up like gardens, the spaces for dancing being bordered by flower-beds and shelving parterres of green sward. Exotic plants and trees, whose branches intertwine, form avenues, up and down which the breathless dancers promenade after an exhausting waltz, and there are delightful bowers in which you can sup apparently *al fresco*, while the waterfall makes most pleasant music to your ear.

One act of *Fra Diavolo* and the different amusements I have

mentioned afforded rather a varied programme for one evening, and, considering I had got through it before twelve o'clock, it cannot be said that I lost much time in the pursuit of pleasure (!) on this particular occasion. The next morning we had to go through the Iron Bijou Palace, the poorest looking of all the Royal houses we had yet seen. It was a want of policy on the part of our guide to show us all the splendid Palaces of Potsdam, and leave this to the last. No comparison, however, could have made it better or worse. It is more like an old toy-shop than a dwelling-place. There are the old sledges of Frederic Wilhelm and Frederick the Great his son, their garden chairs and sedan chairs. Many pictures, but none worth much. In a corner of a long room stands a lathe which the housekeeper said had been sent by Peter of Russia to Frederic Wilhelm after a visit the Czar had paid the stingy Prussian King, bringing with him a suite 250 strong, which suite had turned the Bijou Palace "out of windows," very much to the disgust of the Royal host. The toy-shop also contains models of two coffins—very unsightly toys they are—made, it is said, by order of Frederic Wilhelm. According to the housekeeper, one of these coffins, by command of the King, was placed in a ball-room when dancing was going on, "*pour encourager les danseurs*." Three days after, the Monarch died. I do not at the moment recollect any such circumstance in Prussian history, and believe our informant, in this instance, gave us a *canard* to swallow. He seemed, however, to credit the story himself.

Sad to say, the Museum in Berlin was closed the only day we had to spare, and so we took our departure without seeing it. The frescoes on the walls of the exterior are out of place and not effective. They are not consistent with the colour of the building, the appearance of which is rather damaged than otherwise by the decoration.

From Berlin to Hamburg, a long and dreary journey, the monotony of which was somewhat relieved by my dear companion, Henry de Kock, who can and does play the very Dickens (*i. e.* Charles Dickens), with *emui* and melancholy when you are abroad. We also made a vain effort to convince ourselves that a Hamburg shilling is not a shilling at all, but something less than a penny. In fact, when H. de K.'s *brin d'amour* came to an end, there was nothing to do but to study Hamburg money, and we tried to master its varieties most seriously. This money changing is the most harassing of all harassing circumstances incidental to Continental travelling. Change a ten-pound-note at Frankfort, and keep on changing it until you come to Hamburg; if you pass through Dresden and Berlin, see what it will come to! Not much, you will knowingly say, of course, and probably think the proposition absurd, considering there would be none of it left at the end of such a journey. But I repeat the proposition, and if you will try it—barring travelling expenses altogether—you will find your ten-pound-note in such a state of confusion by the "course of exchange," that its value will have become, in the long run, quite a matter of history. It is terrible to contemplate the reductions and changes it will have experienced; the Friedrichs — thalers — silber groschen — neugroschen — marks — double marks — Rixdollars — marks banco — schillings that are not shillings. *Heu mihi!* my head aches at the thought of all the trouble the numismatic puzzle caused me.

In Hamburg, Murray told us to go to the Hotel de l'Europe, and we did so. It is a big house on the Alster Platz, with a good view of the Alster Basin—a fine sheet of water in the middle of the city, on which the smallest of small steamers move about. These boats looked like so many dragon flies flitting over the water when I saw them from my window on the evening we arrived. It was dark, and little else of them was visible than their blue-red and yellow lights, which, reflected in the water, had a most strange effect.

Sallying forth the next morning to see the sights of Hamburg, we hailed a *droshki*, and one of us having a passion for cemeteries, desired the driver to go to the principal *Fried Hof*. That driver knew his business well, and how to take in innocent foreigners still better.

The cemeteries in Hamburg are remarkable. They occupy a very large space of ground not five minutes' walk from the hotel at which we stayed. The cunning driver, finding we were strangers, knowing it would not be worth his while to drive us

so short a distance, chose to "mistake our instructions, and took us out to the Altona Burial-ground, some five miles distant. We returned more or less disappointed at what we had gone so far to see, and very much more than less frozen than when we started. It was a damp, cold day, and a drive of ten miles through a dense mist was by no means pleasant. The driver afterwards drove us past the cemeteries, and excused himself by saying he thought we ought to see the Altona ground first, it being so much smaller than the others. It was an arrangement very much more profitable to himself, but not quite so much so as he expected, for the surly porter at the Hotel de l'Europe declared he should not swindle the English with impunity, and only paid him half what he demanded, telling him to go somewhere (I can't say where) for the rest—a settlement to which the villanous driver was forced to assent.

The *table d'hôte*, at the Hotel de l'Europe in Hamburg, is the very noisiest I ever dined at. It is numerously attended, having a reputation it does not deserve for being first-rate. The service is carried on with military exactitude. The dishes are brought in by a body of waiters, and placed before the hungry guests. A certain time is allowed for the consumption of the viands, and then, at a given signal from the waiter commanding-in-chief, the plates are removed. Heavens! what a clatter they make. In a minute or so you cannot hear yourself speak; then all is still again until the next remove, when the noise is repeated until you are very nearly deaf at the end of dinner.

In the hall of the hotel I found this programme:—

Freitag, den 25. October, Abends 7½ Uhr,
im grossen Wörmer'schen Saale:

2TE ABEND - UNTERHALTUNG

FÜR

VOCAL - UND INSTRUMENTAL - MUSIK,

GELEITET VON

CLARA SCHUMANN

UND

JULIUS STOCKHAUSEN,

unter gefälliger Mitwirkung eines DAMEN-CHORS der
SING-AKADEMIE,
und der Herren BRANDT, BEER und GOWA.

PROGRAMM.

1. Quartett für Pianoforte, Violine, Viola und Cello, in G-moll von Mozart.
2. Lieder aus der "Winterreise," von Schubert.
(Im Dorfe.—Der stürmische Morgen.—Täuschungen.—
Der Wegweiser.—Der Frühlingstraum.)
3. Variations sérieuses p. Pf., Op. 54, von Mendelssohn.
4. (a) Romanze a. "Joconde," v. Nicolo Isouard
(b) Tarentella aus "Soirées musicales," von Rossini.
5. Carnaval, Scenes mignonnes p. Pf., Op. 9, von R. Schumann.
(Préambule.—Pierrot.—Harlequin.—Valse noble.—Pa-
pillons.—Lettres dansantes.—Chlorina.—Chopin.—
Reconnaisance auge.—Pantalon et Colombine.—Valse
allemande et Paganini.—Aven.—Pause.—March der
Davidsbundler gegen die Philister.)
6. Fünf Frauenchöre, von J. Brahms.
(a) Minnelied (J. H. Voss) von J. Brahms.
(b) Soldatenbraut (E. Morike) von R. Schumann.
(c) Die Nonne (L. Uhland) von J. Brahms.
(d) Die Kapelle (L. Uhland) von R. Schumann.
(e) Der Wassermann (J. Kerner) von R. Schumann.

Of course I went to the "Abend-Unterhaltung," and very much amused I was. Every one knows Madame Schumann and Julius Stockhausen, but every one does not know that the latter is settled in Hamburg, and has there attained an eminent position as the first professor of music and teacher of singing. He is the *enfant gâté* of the Hamburg merchant princes, and rules with despotic sway in all matters musical in that particular corner of the world. The concert-room was crammed to suffocation. It was a large room too, but large as it was, it could not contain all who came to attend the concert. Some went away, some were contented with places where it was almost impossible to hear the music. The programme, as far as Stockhausen was concerned, hardly pleased me. His voice is greatly improved, and his style of singing is perfect. Without any effort he sings with great power and purity of tone. But the songs he selected on this occasion were not suited to him. He did them every justice, but they could do him none. The *Winterreise* are not concert songs.

Charming as chamber music, they lose all their effect in public. Isouard's *romance* was the happiest choice and succeeded best. In that the singer made a great impression, and would have been encored had not the *tarentella* been announced to follow it.

Madame Schumann played as she always plays, artistically and conscientiously. The "Scenes mignonnes," was an inspired performance compared with the quartet and "Variations sérieuses." There is something truly romantic in the devotion of this gifted lady to the genius of her husband, and in the object of making his compositions popular, to which she seems to dedicate her talents and her life. The Ladies' Choruses, under Stockhausen's direction, went well, and were an agreeable termination to a very interesting concert.

The second evening we went to the Stadt Theater. The ladies had to listen to a German *lustspiel* called "*Kurzsichtig*," somewhat tiresome to them, but they were rewarded for their patience by hearing a capital version of Offenbach's *Fritschen und Lieschen*, admirably performed by Fraulein Weinberger and Fraulein Fischer respectively. Miss Fischer, what a charming little actress you are! There's no one, not even in Paris, who could sing and act the coy Alsacienne half as well as you do. The performances were over by ten o'clock, and then we had to push our way through a crowd of theatre-goers, who were smoking their pipes and discussing the comedy and operetta in the vestibule of the Stadt Theater, a very different state of affairs to that we had hitherto met with in our experiences of Continental theatres.

The Zoological Gardens made, I think, a greater impression on my *compagnes de voyage* than any other sight they saw in Hamburg—always excepting the cemeteries. The Gardens are excellent in their way—the best I should say in Europe. The collection is finer than that in the Regent's Park, and better kept. The animals are provided with dens and cages constructed according to their particular habits. The polar bear, for instance, instead of being pent up in prison where he has no alternative between a cold bath or bed, as in the Regent's Park, has large rocks on which to wander about, and very picturesque he looks in such an appropriate home. The eagles have an aviary some hundred feet high; and for the owls, the counterfeited ruins of an old castle have been put up, every nook and cranny of which forms a natural cage for the ominous inhabitants of ivied walls, whose splendid eyes glare at you at every turn you take when surveying the ruins aforesaid.

The aquarium is a great feature in the Gardens, and better stocked than any I ever saw. The monster crabs and gigantic lobsters there to be seen stalking about and clawing their neighbours are things well worth watching for a short time.

The serpents, it would appear, are allowed more liberty than is perhaps quite consistent with the safety of visitors, for I found one on the gravel path, and called the attention of one of the keepers to its movements. The man very quietly took it up and gave it the skirt of his coat to bite, into which the reptile darted its fangs and then seemed harmless, for the keeper handled it as though it were nothing more than a coil of rope. Had one of the lions escaped, as did the serpent, it would, I fancy, have handled the keeper's coat after another fashion.

From Hamburg to Hanover, and on the road a visit from the custom-house officers at Harburg. Why will ladies carry about bits of silk, on which they know, or at any rate ought to know, there is a duty to pay? And (a still more important question) why will they, when they are requested to say whether there is "*rien à déclarer*," invariably reply, "*non, rien*," knowing all the while the bits of silk are sure to be found if the boxes be opened? On my word, it's very difficult to say. Had one of our party been less obstinate in such matters, we should not have had that scene at Harburg; there would have been no tears shed over the bit of tartan silk; and I should not have had to apologize to the unfortunate *douanier* for all the harsh things that were said to him in an unknown tongue when he was simply doing his duty. But, as the two thalers were paid and the silk restored to the lady's box, it is perhaps as well not to say anything more on this distressing subject.

WALTER MAYNARD.

(To be continued.)

CHEMNITZ.—On the 6th inst., the members of the Singacademie gave a performance of the Abbé Listz's *Heilige Elisabeth*.

CHURCH MUSIC.

SAID OR SUNG?

The internecine warfare which seems to be the chronic condition of the English Church is fast spreading among her colonial offshoots. What the state of things is in Natal everybody has known for a long time; and, now, there comes to us, all the way from the antipodes, the bruit of another conflict. But, between the African and the Australian dispute there is a difference. The former is based upon points of theology, and contends, among other things, for or against the credibility of the Pentateuch; the latter concerns itself about an observance, and quarrels as to whether certain words shall be said or sung. The antipodean matter is therefore fairly within the province of a musical journal. Let us, first of all, state the case.

The Bishop of Melbourne, entertaining very decided objections to the practice of intoning the prayers in his diocese, issued, about two years ago, the following order to his clergy:—"No portions of the service of the Church shall be sung or intoned, except such as are expressly authorized by the rubric (to be sung)." This order met with the amount of deference usually paid to episcopal authority—that is to say, the Bishop's right to make it was openly disputed, and a determination not to obey as openly proclaimed. Of course the Bishop was placed in a dilemma, from which there was no escape but by withdrawing the order or falling back upon the terrors of the law. The former course a Bishop could hardly be expected to take, so long as any other remained open, even when, as in this case, that other held out but a doubtful prospect. The law is proverbially a lottery, but ecclesiastical law scarcely permits the theory of chances to be applied to it. The probabilities of winning "a freehold house for a shilling" at the end of a certain number of investments can be calculated pretty closely, but the result of an appeal to ecclesiastical law is beyond the reach of mathematics. It is the *x* which no algebraic rule can help to express in known terms. Impressed with this, the Bishop sought for light before taking any further steps, and, to that end, requested the spiritual head of the English Church to engage the services of two legal luminaries. The Archbishop consented, and, forthwith, Sir R. Phillimore, the Queen's Advocate, and Mr. Archibald Stephens, Q.C., took the matter in hand. Their opinions reached the Bishop in due course, from him found their way to the *Melbourne Church News*, and by that means have obtained publicity in England.

The questions submitted to the learned gentlemen seem to have been these:—"Is it within the Bishop's authority to issue such an order as the one in dispute?" and "Does the rubric legalize intoning where it does not expressly enjoin that the words shall be sung?" As to the first of these, the distinguished lawyers agree in their answer, which is as follows:—

"Assuming that the jurisdiction of the Ordinary rests mainly or wholly upon the powers given in the preface to the Prayer-book to 'take order where parties doubt or diversely take anything,' it seems to us that such power can only be exercised in reference to specific cases, where a complaint has been made, the Bishop being bound to exercise a judicial discretion in each particular case. Consequently, a general order for the whole diocese would be an excess of jurisdiction. We are, therefore, of opinion that the order of August 29, 1865, cannot be supported."

So far this opinion settles the matter; but the result is not quite so satisfactory with regard to the second and much more important question. Here the doctors disagree, the learned Queen's Advocate giving his opinion in favour of intoning; and the learned Queen's Counsel taking an opposite course. Dr. Phillimore, after defining "intoning" as "a peculiar recitation in a modulated tone, sometimes described as reading *piano cantu*," and quoting the 14th and 15th canon, expresses himself in this short and summary fashion:—

"It seems to me clear, that the incumbent is bound to say or sing distinctly, so that the people may best hear and best understand. But an incumbent may conscientiously believe, that by that modulation of his voice which is called 'intoning' he does make himself best heard and best understood, while he avoids the possibility of theatrical reading, or any false taste or trick in reading. It appears to me a matter which the law of the Church leaves to the discretion of the incumbent."

Here, then, is a point scored in favour of the discontented Australian clergy, which, however, is neutralized by the elaborate statement of Mr. Stephens. That gentleman comes to the pith of the

matter at once when he propounds the following question: "Does the word *say*, wherever it occurs by itself in a rubric, imply *intone* as distinguished from the ordinary speaking voice?" In reply to this he brings forward several instances where words are directed to be *said* which never have been intoned, because to render them so would be palpably absurd. Among these is the address to the communicant at the delivery of the bread, the response of the contracting parties in the Marriage Service, and the injunction of the rubric as to the *saying* of a sermon. "It is therefore clear," observes Mr. Stephens, "that, at the time when the rubrics were framed, the phrase 'to say a prayer,' meaning to recite it in the ordinary mode of speaking, was in every-day use. So that it would be difficult to prove that in the rubrics this common phrase had a different meaning from that which usually appertained to it." The learned counsel then goes on to combat the statement, that the "*dicere*" of the pre-Reformation service books (represented by the English word "*say*") never meant the ordinary method of speaking, but either intoning or singing. After bringing forward several instances which seem to show the contrary clearly enough, Mr. Stephens argues that, supposing "*dicere*" to imply intoning, it is doubtful whether the word "*say*" was intended to do likewise. He next adverts to the suppression of the musical prayer-books at the time of the Reformation, and the issue of others without notes. The result of this was, he goes on to say:—

"That in the majority of churches the prayers were thenceforward read, without musical intonation. For some time indeed the old priests, who had been trained all their lives to chant the Latin prayers, initiated the old tune in reading the English service. Bishop Burnet mentions this. He says 'There were two things much complained of; the one was, that the priests read the prayers generally with the same tone of voice that they had used formerly in the Latin service; so that it was said the people did not understand it much better than they had done the Latin formerly. The course taken in it was, that in all parish churches the services should be read in a plain, audible voice, but that the former way should remain in cathedrals where there were great choirs, who were well acquainted with that tone, and where it agreed better with the music that was used in anthems.'—2 Burnet, Hist. Ref., 162, Ed. Nares, Lond. 1851."

In support of Bishop Burnet's statement the learned counsel quotes the 49th injunction of Queen Elizabeth, which is to the following effect:—

"Item, because in divers collegiate and also some parish churches heretofore there have been livings appointed for the maintenance of men and children to use singing in the church, by means whereof the laudable science of music hath been had in estimation, and preserved in knowledge; the Queen's Majesty, neither meaning in anywise the decay of anything that might conveniently tend to the use and continuance of the said science, neither to have the same in any part so abused in the Church, that thereby the Common Prayer should be worse understood of the hearers, willeth and commandeth, that first no alterations be made of such assignments of living, as heretofore hath been appointed to the use of singing or music in the church, but that the same so remain. And that there be a modest and distinct song, so used in all parts of the common prayers of the Church that the same may be as plainly understood as if it were read without singing."—1 Cardwell, Doc. An. 228.

The inference to be drawn from this as to the practice in other than collegiate churches, is too obvious to need pointing out.

Upon the question as to whether the Bishop has the right of deciding what portions of the service shall be "*said*," and what shall be "*sung*," Mr. Stephens entertains a very decided opinion. After referring to a judgment of Lord Stowell in which the authority of the Bishop was upheld he goes on to argue that unless the Ordinary holds such a power, most unbecoming things might be done in the performance of divine service.

"The minister might intone one of the versicles, and the congregation might say the response in a speaking voice, or half of them might sing, and the other half read the response. The people have as much right to put their construction on the word '*say*,' as the minister has to put his. And a church might become a Babel, and the responses unintelligible, if there were no one empowered to interpose authoritatively, and direct both the minister and the congregation, who had 'diversely taken' the manner how to execute the service of the Church, and thus 'by his discretion take order for the quieting and appeasing of the same.' I am therefore of opinion that if any minister and his congregation 'doubt or diversely take anything' as to the mode of reciting the prayers, the Bishop of Melbourne has jurisdiction

to take order therein, for quieting and appeasing such doubt or diversity, by directing that the prayers shall not be intoned in the parish church with reference to which an appeal has been made to him.

The result of these legal opinions so far is the withdrawal of the Bishop of Melbourne's order, and the promulgation of a notice that in any case where a clergyman and his congregation differ as to the mode of reciting the prayers that dignity will interpose his authority by directing in what manner the service shall be conducted.

Upon the merits of the case, we shall hardly be expected to offer an opinion. The matter is one of ecclesiastical law, and, therefore, far beyond the grasp of a non-legal mind. It seems to us, however, that if the law be not as Dr. Phillimore stated it, when he said that the matter is one to be left to the discretion of the incumbent, it ought to be. In these days of free thought and independent action, it is absurd to attempt to secure uniformity in matters of detail. "In essentials unity, in non-essentials liberty," should be the motto of the Church; and, certainly, no one would be likely to consider "saying" or "singing" of the prayers as belonging to the former. Leave the clergymen to settle the point with their congregations. In the vast majority of cases the public opinion of the congregation would have its own way; but, even supposing that "doubt and diversity" arise, it is open to question whether the result would be so bad as unseemly squabbles among the shepherds of the flock, and appeals to law courts and lawyers, which unsettle everything and decide nothing. It is to be hoped that the English Bishops will be more discreet than their brother at the antipodes.

DUDLEY.—(From a Correspondent.)—The annual concert in aid of the funds of the Dudley Ragged School took place in the public hall of the Mechanics' Institute, on Tuesday evening, the 26th ult., and was in every respect the best that has yet been given for this charitable purpose. The Mayor of Dudley, and a large party of the wealthiest families of the neighbourhood were present. The following is a list of the ladies and gentlemen whose valuable assistance was generously given:—Miss Edwards, Mrs. Glover Eaton, Mrs. A. J. Sutton, Mr. James Mathews, Mrs. Bourne, Miss Bourne, Mrs. Bridgewater, Miss E. Davies, Miss Fisher, Miss E. Fisher, Mrs. Freeth Houghton, Miss Jordan, Mrs. Macdonald, Miss E. Steedman, Mrs. C. Westley, Mr. Bridgewater, Mr. Beach, Mr. Brookbanks, Mr. H. Everist, Mr. John Fisher, Mr. A. Fisher, Mr. L. Freer, Mr. Freeth Houghton, Mr. Nicholson, Mr. Pett, Mr. Smith, Mr. W. Taylor; conductor, Dr. Marshall; accompanist, Mr. Troman. The concert began gaily with an excellent performance by Mr. and Miss Fisher of Sainton's "Tarantella," for violin and pianoforte. This was followed by "Voi che sapete," sung by Miss Edwards. Nothing could be more chaste and musically than the fair singer's delivery of this peerless song. The other vocal piece contributed by this clever lady was M. Blumenthal's song, "Why was I looking out?" for which, on its being encored, she substituted "Oft in the stilly Night." Besides her talent as a vocalist, Miss Edwards showed her accomplishments as a pianist in Stephen Heller's elegant little piece, "La Berceuse;" in Mr. Cipriani Potter's brilliant Study in triplets; and M. Alexandre Billet's popular *étude*, "La Sylphide." The success of Miss Edwards' performances fully justified the liberal applause bestowed upon her. Among the other attractions of the concert was the singing of Mrs. A. J. Sutton (of Birmingham), who exhibited a good voice and method in "The Lover and the Bird," and in a charming song, "Laugh while you may," by "Grazia" (Mrs. Bourne?), which was rapturously encored. The song is very catching. Mr. Matthews, a flutist, deserves especial mention for his clever performances; his solos, an *Andante* by Molique, and "There's nae Luck about the House," arranged by the late Mr. Nicholson, enabled him to exhibit his fine quality of tone and brilliant execution to the greatest advantage. He played the *obligato* part to Bishop's "Echo Song" admirably, the vocalist being Mrs. Glover Eaton, whose clever singing won a unanimous encore. Instead of repeating it, however, a graceful and pretty song by "Grazia" (with flute *obligato* also), was substituted, and received with special marks of approbation. Mrs. Eaton, Mr. Everist, and Mr. Smith, sang Mr. Leslie's trio, "O Memory," and Mrs. Sutton and Miss Fisher, the duet from *Norma*, "Deh conte," in a highly satisfactory manner. Some choruses were well executed by the lady and gentlemen amateurs who assisted, and the concert, which was entirely got up by Mr. and Mrs. Bourne, of Stourton Hall, gave entire satisfaction to the audience, and we trust the charity has received substantial benefits from the exertions of the ladies and gentlemen who gave their services for the occasion. Dr. Marshall and Mr. Troman both deserve especial thanks, the former as conductor and the latter accompanist, for their valuable assistance.

MUSIC AT BIRMINGHAM.

It is a somewhat singular fact that a town priding itself—and justly so—upon its musical festivals, which are unsurpassed (if not unsurpassable) in excellence, should, during the three years that intervene between the meetings, afford so little opportunity of hearing high class music. Manchester has its concerts under the direction of its most accomplished resident professor, Mr. Charles Hallé; Liverpool its Philharmonic Society, conducted by no less distinguished a musician than Mr. Benedict; and at either place may be heard an orchestra quite capable of interpreting the great works of the great masters; while a series of admirable performances in each season goes far to compensate the dwellers in these remote regions for the musical doings in the Great Metropolis, of which they can only gather an idea from the London papers. But I suppose that after all it is but another proof of the "eternal fitness of things," and if the Cotton city and Cotton port point the finger of scorn at the Hardware capital for its absence of musical development, except once in three years, Birmingham can retort by asking why the wealth and intelligence of the northern counties cannot manage to get up a Triennial Festival, and why Bradford should have succumbed after two meetings, while Leeds could only accomplish one. If Manchester and Liverpool would combine their forces with the two great Yorkshire towns just named, there is no reason why Northern Musical Festivals, on an imposing scale, should not become an accomplished fact, for there is always at hand a body of vocalists who have honourably established their fame for choral singing, and who are thoroughly "up" in all the leading oratorios. But my object is not to write of possibilities (although I have unwillingly wandered in that direction). A step in the right direction is taken at Birmingham by the Festival Choral Society, who last week gave a very fair performance of Mendelssohn's *Lobgesang*—a work which, it will be remembered, was first heard in England in this same Town Hall of Birmingham, at the Festival of 1840. If the band was not altogether as perfect as it might have been, the chorus was, on the whole, worthy of praise, although occasionally abroad—notably in "The night is departing," and the chorus which brings the "Sinfonia cantata" to so magnificent a termination. In the principal soprano part, Madame Rudersdorff displayed her well-known energy and earnestness; and Mr. W. H. Cummings was completely successful in the tenor music, singing the famous "Watchman" solo in a manner that left nothing to be desired, and making a commensurate impression on the audience. Mendelssohn's *Hymn of Praise* was succeeded by Mr. J. F. Barnett's *Ancient Mariner* (also first produced at a Birmingham Festival), but so recently that it is needless to specify a date, as the readers of the *M. W.* will hardly have forgotten the articles of Messrs. Thaddeus Egg and Drinkwater Hard on the subject. Madame Rudersdorff, Mdle. Drasdil, Mr. Cummings, and Mr. Renwick sung the solos (which at its production were allotted to Mdle. Tietjens, Madame Patey-Whytock, Messrs. Sims Reeves and Santley), and the performance was throughout satisfactory. Mr. Stockley, the able and indefatigable chorus-master of the Festival Choir, conducted, Mr. Stimpson presided at the organ, Mr. Farmer held the first violin, Mr. Nicholson (of London) the first oboe, and his brother (of Leicester) first flute. The hall was well filled and there being no President (noble or otherwise) to dictate to the money-paying public, applause was frequent and hearty. *Judas Maccabæus* is to be given shortly.

BUTTON OF BIRMINGHAM.

A LIVERPOOL paper publishes the "Complaint of the Parish Clerk of St. Vitus against Ritualism," in which the worthy individual gives vent to the following doggerel lines as to the musical part of the subject:—

"And the music, it's altered, I can't tell you how,
But the old Psalms o' David we never see now;
They've got some new Hymns, with some very queer words,
And they twitter and pipe like a parcel of birds;
They tell me it's grand, and I shouldn't complain,
But I long for the old Psalms o' David again,
Or else for our godly and Protestant lays—
Not those dreadful quick chants of these Ritelish ways."

LEIPZIG.—Dr. Franz Brendel, editor of the *Neue Zeitschrift für Musik*, has had the knight's cross, second class, of the Order of the Falcon, conferred upon him by the Grand-Duke of Weimar.—Reinecke's *König Manfred* is in rehearsal at the Theatre.

CRYSTAL PALACE CONCERTS.

(From the "Times.")

The concert of Saturday afternoon began with a very admirable performance of Cherubini's brilliant overture to *Anacreon*, but neither this nor the two vocal pieces that followed, although one of them was "Di piacer mi balz' il cor," from Rossini's *Gazza Ladra*, extremely well sung by Miss Katherine Poyntz, a *débutante*, with a clear, fresh soprano voice of which we shall in all probability hear more in the course of the forthcoming musical season, excited much interest. The enormous crowd assembled, among whom might be recognized a larger number of amateurs, professors, and connoisseurs than are ever to be seen on any but the most extraordinary occasions, was attracted by the announcement that, for the first time in England, and for the second time in Europe, would be performed an unknown symphony by Mendelssohn. The Symphony in D was composed in 1830 for the celebration of the anniversary of the Augsburg (or "Augustan") Confession, the confession of faith drawn up by Luther and Melancthon, and laid before the Emperor Charles V., at the Diet of Augsburg in 1530 (June 25), by the Elector of Saxe and other German Princes—the first political recognition of the reformed belief. In 1830, in commemoration of this event, there were special church services in the day, with illuminations and other popular rejoicings in the evening, all over Germany. The Roman Catholics, however, not merely stood aloof from this festival in honour of the triumph of their antagonists, but got up riotous demonstrations in several large towns, principally Berlin, Dresden, and Leipsic. Angry discussions, prognosticating still more serious consequences, almost everywhere threatened interference with the peaceable manifestations of the fête; and, doubtless in anticipation of something of the kind, Mendelssohn, whose symphony was to be given at Leipsic, withdrew it in the hope of finding some other occasion for submitting it to the public when opinion as to its merits would not be influenced by religious or political differences. Two years later the new work was taken in hand by the directors of the Conservatoire Concerts in Paris, and, after several rehearsals, was about to be produced. Unforeseen circumstances, however, once again intervened, and the first performance of the *Reformation Symphony*, was in Berlin (November, 1832), at one of three concerts instituted by Mendelssohn himself in aid of the "Orchestral Widows' Fund" of that city. Since then, for thirty-five years, it has lain neglected among the MSS. of its composer. Mendelssohn's reasons for overlooking such a work, even could they be made known, ought to claim little consideration now. Of all the great musicians—and he is surely among the greatest—not one exhibited such reserve and self-denial about his own compositions. Now that he is gone, it is for his survivors to render him that justice which, with far-fetched punctiliousness, he too often denied himself. It is quite enough for them to know that for so many years he kept by him the *Italian Symphony*, which at the most is inferior, if inferior, to the *Scotch Symphony*, to justify the lovers of his music in attaching small importance to the hyper-criticism he himself was wont to exercise in its regard. That any alterations he might have made in his pieces would have been alterations for the better, no one for an instant doubts. But he can make alterations no longer; and the world of music is only too grateful to take whatever he has left, satisfied that not a work from his pen exists that does not contain at least something too precious for oblivion. In no single instance, looking at what has already been selected for publication from among his posthumous manuscripts, has this failed to be the case; and till an exception comes to light we may fairly persist in believing that no such instance is at all likely to occur. One thing is certain—Mendelssohn left no instructions to his executors that his unpublished works should be destroyed. On the contrary, he carefully wrote out and dated every one of them. What, then, is to be done? Let us suppose a case that is by no means impossible. The MSS. might change hands. The careful guardians who hold them now might bequeath them to others less qualified to look upon them as a sacred trust. And it is not extravagant to suppose that they might possibly come into the possession either of persons indifferent to music, who would eventually dispose of them as useless lumber, or, still worse, of persons not indifferent to music, but indifferent to other considerations, who, without ideas of their own, would find in them an abundant supply of that in which they themselves were wanting.

That half a dozen musical reputations might be built upon the contents of Mendelssohn's *reliquiae* will, as things go, hardly be denied. But better times have come. The scruples of his survivors, whatever they were, would seem to be set at rest; and it affords us real pleasure to state, in correction of a widely-spread belief, that to Herr Carl Mendelssohn, the son, and another near relative of the illustrious master we are exclusively indebted for the works that have recently been produced (the Trumpet Overture, the "Songs without Words," &c.), together with others about to be produced, the publishers having no further hand in the matter than belongs to them simply as publishers. It is well to state this, which we do on the best authority, inasmuch as it will go far to remove an entirely erroneous impression—an impression calculated to give pain and umbrage where neither are deserved.

The grand symphony in D—the *Reformation Symphony*, so-called—though still in manuscript, was performed on Saturday afternoon, under the direction of Herr Manns, in presence of the largest audience ever assembled in the concert-room of the Crystal Palace. A more admirable performance was never heard; a more complete triumph has rarely been achieved.

To convey any clear impression of such a work without resorting to the aid of examples in musical type, which would be only of service to musicians, is impossible. Nor to ordinary readers would a technical description of its plan, divisions, and general development be of the slightest use. Mendelssohn himself insisted that the meaning of a musical composition could not be explained through the medium of any other language than its own, and that if that language expressed nothing to the hearer it would be to no purpose attempting to translate it into another. But now that the unburied work is the universal topic in musical circles, and, through the splendid performance at the Crystal Palace, may be said already to have established its claim to rank as one of the masterpieces of its composer, it would hardly suffice to inform the many who not having been present are curious about the result that the symphony in D "is a very fine symphony, in three parts, composed for the occasion of the 300th anniversary of the Augsburg Confession." We shall, therefore, in a few words as practicable, endeavour to give some account of it, and to state the impression which two hearings, at the rehearsal and at the public performance, produced, not upon ourselves alone, but upon the great majority of those who attended either or both.

The symphony begins with a movement—*andante* (in D major)—the gravity of which at the outset proclaims the work in hand to be of serious import. The opening phrase, led off by the violas, is immediately answered by the violoncellos, and carried on in that imitative style which we are accustomed to associate with the higher order of Church music. When this has been developed, or rather in the course of its development, the wind instruments give out unisonally a second theme in strongly marked contrast, which the stringed instruments answer by a soft melodious strain, modulating in full harmony to the dominant cadence. With this, twice repeated, the short introduction is brought to a pause. It may be stated here that the cadence, or response, in question formed part of a Roman Catholic Church service; that it caught Mendelssohn's attention at Dresden, and that, being much struck with it, he adopted the resolution of giving it a place in the symphony which was then engrossing his thoughts. Those who choose to speculate upon his poetical intention may discover in this introductory prelude the earliest indication of what is to follow—the dawn of a new faith, striving against the mental incertitude that precedes conviction. Nevertheless, solemn and impressive, it suggests rather peace than conflict. Not so, however, the movement that follows—*allegro con fuoco* in (D minor). Here all is conflict, and that of the stormiest. The opening, in unison, for all the instruments except trombones—a conspicuous feature of the principal subject—bears a close affinity to, nay, immediately springs from, the unisonic preamble (already noticed) to the second theme of the introduction. Its frequent occurrence throughout the movement, either identically or in a modified shape, keeps attention incessantly awake to the fact that the Roman Catholic faith, as symbolized in its music for the church, is still the predominant question.

The two important themes upon which this magnificent *allegro* is built, though forcibly contrasted, lend themselves readily to its almost evident design—that of a prolonged struggle between contending principles. The first (in D minor) has the breadth

and vigour of Beethoven; while the second (in A major), the announcement of which again seems to spring from the unison passage in the introduction, reveals the fascinating individuality of Mendelssohn. Both are wrought out with masterly skill, in the midst of subsidiary matter which may be taken to represent the fierce and obstinate contest that is being waged. Just as the climax would seem to be at hand it is arrested by the re-appearance (in D major) of the harmonized cadence from the Catholic Church service—as it were the last lingering look back at a once cherished belief about to be abjured. After four bars, however, assigned as before to the stringed instruments, the prevalent character of the movement is resumed in a *coda*, or peroration, equal in interest to what has gone before. The preamble to this *coda* is a sort of condensed epitome of the *allegro con fuoco*, in slower time, more sparingly instrumented, and soft instead of loud—as though the last reminder of the old faith had brought with it regret without conviction. The idea of this is altogether new, and as strikingly effective as it is new. The remainder of the *coda* is in the same style as the *allegro*, before the intervention of the Roman Catholic cadence. An exciting *crescendo* leads up to a *fortissimo* for the whole orchestra; and the movement proceeds in a more impassioned style, till, with a repetition of the unisonic preamble to a few bars of the opening theme, it ends, somewhat in the manner of the first movement of Beethoven's ninth symphony, which is in the same key. To say another word about it would be superfluous; enough that this first part of the *Reformation Symphony* is in all respects worthy its author. Equally so is the movement that follows (*allegro vivace*), consisting of a *scherzo* (in B flat), with trio (in G). Only Mendelssohn himself could explain what this movement signifies in the main design of his symphony—supposing that design (as is generally held) to have been in immediate connexion with the rise, progress, and triumph of the Protestant faith. It little matters now, however; and when we say that it is difficult to decide which of its two divisions, the *scherzo* or the *trio*, is the more charming, we have said all that is requisite. The audience on Saturday pronounced a decision emphatically favourable, by encoring the movement, which was accordingly repeated from beginning to end. It was hard to resist the influence of melody so frankly rhythmical and unobtrusively captivating.

The third and last section of the symphony consist of four movements, linked together so as virtually to constitute one organic whole. We know of nothing in music more speakingly pathetic than the opening (*andante*, in G minor), and we can easily understand how it may be intended to convey a feeling of despondency engendered by hesitating incertitude with respect to the most serious problem of life. In this movement the violins speak in eloquent tones that go straight to the heart, and stir it to its depths; and just as it pauses, with a brief and unexpected allusion to the second theme of the *allegro*, upon the major harmony of the key, the theme of the Lutheran choral, "Ein feste Burg ist unser Gott" (*andante con moto*, in the key of G), the first bars of which are heard from a single flute, unaccompanied, comes like a gleam of sunshine unexpectedly lighting up a chamber where before there had been utter darkness. Mendelssohn has recourse to the rough and popular version of this tune, not to that which appears three times in J. S. Bach's 371 *vierstimmige Choralgesänge*, and which Meyerbeer, overlooking the fact that the early French Protestants were not Lutherans, but Calvinists, has introduced in the *Huguenots*. How he has treated it; how, after the solitary flute has given out the first three bars, the oboes, clarinets, bassoons and other wind instruments alternately enrich the harmony, joined ultimately by the violas and violoncellos (divided), the violins taking no part until the variation that follows (*allegro vivace*, same key), in which to a triplet accompaniment of stringed instruments, the broken snatches of the theme are heard at intervals from clarinet, oboe, flute, &c., the whole culminating in the vigorous and brilliant preamble of the *finale*—*allegro maestoso* (D major)—must be left to the imagination of the reader. In the final movement itself the most ingenious devices of counterpoint are brought to bear upon themes the one more bold and striking than the other. Of these not the least important is the tune of "Ein feste Burg," which, however, does not make its re-appearance until the first subject, a fugal episode in the relative minor, and the second subject in the dominant major have been given out at length. From

this point, however, the old Lutheran choral is heard struggling for mastery—now on one instrument, now on another, often seeming as if it would gain the victory, but as often temporarily though never quite defeated. The second theme, first given out by the instruments of wood and brass alone, is of a jubilant character, as though to represent the inward conviction of one sure that in the end the truth must prevail. A fugue for stringed instruments occurs twice, the theme of which may recall that of an episode in the chorus, "Be not afraid," from *Elijah*. On the second appearance of this fugue, when the oboes join in the delivery of the theme, and it is much more elaborately worked, the choral, "Ein feste Burg," dispersed among wind instruments, makes head against it; but the fugue goes on as independently as if it had encountered no antagonist, and the combination of the two is one of the most interesting and masterly points of the *finale*. Others might be cited, but we must be content to name the episode at the close of the first part, after the peroration of the jubilant second theme, where, first in snatches from isolated instruments, then in full harmony for the whole of the "wind," it pursues its way, to the accompaniment of a new and striking figure for the violins and other "strings," *staccato*. To conclude, the working up of the whole, after the second delivery of the fugue, in combination with the choral, and the re-appearance of the second theme, in the ruling key of the movement, is in Mendelssohn's best manner. The climax is put off with grand effect, and when at length it is reached, the leading phrase of "Ein feste Burg ist unser Gott" being given out in lengthened notes by the entire orchestra, *fortissimo*, we feel that a noble effort has been nobly and thoroughly achieved.

Upon the relative position which the *Reformation Symphony* is entitled to hold by the side of its composer's other great works, we need not speculate here. That it will obtain very general acceptance, as among his best, we cannot reasonably doubt. Meanwhile, if first impressions count for anything, the enthusiasm exhibited by the audience at the Crystal Palace may be regarded as a significant fact. It should never be forgotten that this symphony was completed in 1830; and that, as Mendelssohn was born in 1809, it was the work of one who had not yet attained his 22nd year. But it did not require the *Reformation Symphony* to prove that in regard to precocious talent its composer stands forth as the most wonderful phenomenon of which the musical art can boast. The very idea of such a work being devised and planned out by a mere youth is extraordinary enough; the fact of its thoroughly successful accomplishment is still more extraordinary. But now that we have got it it can speak for itself, and, or we are greatly deceived, it will speak to future times. Often as it has been our agreeable duty to praise the orchestra of the Crystal Palace, and Herr Manns, its admirable conductor, we have never been able to do so more unreservedly than now. What would Mendelssohn himself have said to such a performance? At Berlin, in 1832, he could have heard nothing like it—nor, with deference, at Paris either, even when Habeneck was conductor of the orchestra of the Conservatoire, much less now, with M. Georges Hainl from Lyons at its head.

[Of the new book of Songs without Words, played by Madame Arabella Goddard with the same perfection of grace and refinement as at the second of the Monday Popular Concerts, it is enough to say that they created the same enthusiasm at the Crystal Palace, the quick movements in A and C being both unanimously encored, the first "encore" accepted, and the performer called back to be newly applauded at the end.—ED. M. W.]

BIRMINGHAM.—The programme of the Festival Choral Society's Concert comprised only two works—one Mendelssohn's *Hymn of Praise*, and Mr. J. F. Barnett's cantata, *The Ancient Mariner*, recently produced at the Triennial Festival. No two works could have afforded more striking contrast. The one bold, massive, dignified, elaborate, and scholarly; the other pretty, pleasing, picturesque, fanciful, and melodious—but both highly interesting and acceptable to such an audience as that of Thursday. Since the production of Mr. Barnett's work at the recent Festival it had not been performed in Birmingham till Thursday, and this second hearing fully corroborates the impression formed on the occasion alluded to. Few pieces of its kind have become so popular in such a short time, a fact in no way surprising when the interesting character of the story, and the pleasing style of the music are considered. Considering that the work is somewhat elaborately scored, it is highly creditable to all concerned that such an effective reproduction of the cantata should have been given on Thursday night.—*Birmingham Gazette*, Nov. 30th.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

FIFTH CONCERT OF THE TENTH SEASON,
MONDAY EVENING, DECEMBER 9TH, 1867,
To commence at Eight o'clock precisely.

Programme.

PART I.

QUARTET, in E minor, Op. 44, No. 2, for two Violins, Viola,
and Violoncello—MM. SAINTON, L. RIES, HENRY BLAGROVE,
and PIATTI Mendelssohn.
SONG, "Zuleika"—Miss CECILIA WESTBROOK Mendelssohn.
SONG, "O ma maîtresse"—Mr. W. H. CUMMINGS Félicien David.
SONATA, in A minor, Op. 42 (No. 1 of Hallé's Edition), for
Pianoforte alone—Mr. CHARLES HALLE Schubert.

PART II.

TRIO, in E flat, Op. 70, for Pianoforte, Violin, and Violoncello
—MM. CHARLES HALLE, SAINTON, and PIATTI Beethoven.
DUET, "Mira la blanca luna"—Miss CECILIA WESTBROOK and
Mr. W. H. CUMMINGS Rossini.
QUARTET, in B minor, for two Violins, Viola, and Violon-
cello—MM. SAINTON, L. RIES, HENRY BLAGROVE, and PIATTI Haydn.
CONDUCTOR—MR. BENEDICT.

SATURDAY AFTERNOON, DECEMBER 14, 1867.

Programme.

PART I.

QUINTET, in A major, for Clarinet, two Violins, Viola, and
Violoncello (Repeated by desire)—MM. LAZARUS, STRAUS,
L. RIES, ZERRINI, and PIATTI Mozart.
SONG, "Swedish Winter Song"—Miss CECILIA WESTBROOK Mendelssohn.
SONATA, in A flat, Op. 26, containing the "Funeral March"
(No. 12 of Hallé's Edition), for Pianoforte alone—Mr.
CHARLES HALLE Beethoven.

PART II.

SOLO, "Litanie," for Violoncello, with Pianoforte Accompani-
ment—Signor PIATTI Schubert.
SONG, "Ave Maria"—Miss CECILIA WESTBROOK Schubert.
TRIO, in C minor, Op. 66, for Pianoforte, Violin, and Violon-
cello—MM. CHARLES HALLE, STRAUS, and PIATTI Mendelssohn.

CONDUCTOR—MR. BENEDICT.

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DEATH.

On Friday, November 29, at 59, Faubourg Montmartre, Paris, the
wife of Monsieur GEMMY BRANDUS (of 103, Rue Richelieu, and 1, Boule-
vard des Italiens), esteemed and regretted by all who knew her.

HER MAJESTY'S THEATRE.

Last night this magnificent theatre—the oldest in London, and
the one whose history is perhaps more varied and interesting than
that of any European establishment connected with the lyric art—
was burnt to the ground. The origin of the fire is not at present
known, but will, of course, be made the subject of stringent
inquiry. It began a little after ten o'clock, and at one in the
morning was still unsubdued. As there was no performance yes-
terday, it is the more difficult to conjecture how such a catastrophe
can have happened.

The Musical World.

LONDON, SATURDAY, DECEMBER 7, 1867.

MUSIC IN BERLIN.

GR^{EAT} is the delight manifested by the frequenters of the Royal
Operahouse at the activity displayed by the management of that
establishment, who have promised no end of things for the delecta-

tion of the public this season. Promises we all know, partake more
or less of the nature of piecrusts, inasmuch as they are not seldom
made to be broken; still I put faith in the promises of the Berlin
management. First and foremost, we are to have a revival, on a
grand scale, and the 16th of December—its artistic centenary—of
Gluck's *Alceste*, with Mad. Harriers-Wipern in the principal
female part. Then we are promised, by way of complete novelty,
Herr Langert's *Fabier*, and the *Mignon* of M. Thomas, with Mdle.
Frederika Grün as the heroine of the first, and Mad. Lucca as the
heroine of the second. M. Gounod's *Romeo und Julie*, as Shak-
spere's title is written here, is also to be produced, Mad. Harriers-
Wipern appearing as the fair daughter of the house of Capulet.
The list concludes, for the present, with a revival of Wuerst's
Stern von Turan, the leading characters in which will be sustained
by Mad. Lucca and Herr Niemann.

You will be sorry to learn that Mad. Lucca was suddenly taken
ill a short time since. It was on the occasion of the hundredth
performance of M. Gounod's *Margarethe*, alias *Faust*. The gifted
lady would not, however, disappoint the audience, and finished her
part, but not in her usual brilliant manner. The Church-scene had
to be entirely omitted. I am glad to say that Mad. Lucca's illness
was nothing serious.

To return to M. Gounod's *Margarethe*. I believe that there are
very few operas of the kind which have in Germany gone through
a hundred performances, at the same theatre, in so short a period:
not quite five years. *Margarethe* was first produced at the
Théâtre-Lyrique, Paris, on the 19th March, 1859. The first
theatre to bring it out in Germany was, if I am not much mis-
taken, the Grand-Ducal Theatre, Darmstadt, and on the 5th
January, 1863, it was performed at the Royal Operahouse here.
Its success was decided the first night, and the opera has remained
a stock opera ever since, despite the avalanches of abuse that were
heaped upon it, and the convincing manner in which certain
learned Thebans exercising the office of critics proved that it *must*
be a dead failure. What a pity it is that German composers will
not take a leaf out of M. Gounod's book, and remember that
operatic music should be music for the stage, and not for the *con-*
cert-room. If they would but remember this fact, many an opera
that, at present, never penetrates beyond the very limited
boundaries of the small ducal or grand-ducal *Residenz*—i.e., in
common English, capital, where it is first produced, might not
only find its way to Berlin and Vienna, but even be transported to
London and Paris. I myself, during my peregrinations at various
times through Germany, have heard operas composed by the
Capellmeister of different small potentates that contained musical
beauties of a high description, though destined to be for ever
shelved after two or three representations, because they lacked
the dramatic element. Mr. Layard's now wide-world maxim:
"The right man in the right place," might be advantageously
brought under the notice of German musicians with a hint that
the principle it contains might prove applicable to music as well as
man. For the benefit of such readers of the *Musical World* as
have a natural proclivity towards statistics, I may state that, on
the hundredth performance of *Margarethe*, Mad. Lucca had sung
the part of Gretchen, at the Royal Operahouse, forty-five times;
Mad. Harriers-Wipern, twenty-seven; and Mdle. Artôt, eight.
It had, also, been sung by Mesdcs. Schmidt, Spohr, Ilorina, Orgéni,
Garthe, Reiss, and Borchers-Lita. The Martha during all the
hundred performances was one lady, Mdle. Gey. I should say
that, by this time, she would be capable, if called upon, of going
through the part in her sleep, especially as it is not a long one.
Siebel was represented fifty-seven times by the late Mdle. De
Ahna; and twenty-one by Mdle. Gericke, now Mad. Trunk (not
a bad name, by-the-bye, for a portmanteau-maker's wife); and,

also, by Mesdes. Bähr, Grün, Frieb, Wilde, and Himela, a lesser number of times each. Seventy-seven times, was Herr Woworsky Faust; seventeen times, Herr Krüger; five times, Herr Niemann; and one time—or, if you prefer it, Mr. Editor, as I suppose you will—once, Herr Himmer. Herr Salomon "gave the rôle" of Mephistopheles ninety-nine times, leaving only one single evening free for Herr Lindeck. Herr Betz, too, figured pretty often as Valentin, for he impersonated the part ninety-six times. On the remaining occasions, it was sustained by Herren Basse, Lang, and Niemann. There! Now I have told you all I have to tell you, for the present, about what must still be accounted M. Gounod's masterpiece.

Another noticeable event has been the revival of Gluck's *Iphigenia in Aulis* after a long absence of fifteen years from the light of the float. The greatest possible credit is due to the management for having revived this opera, and revived it, moreover, in so perfectly satisfactory a way, in so splendid a manner, for there can be no doubt that, when doing so, they were thinking more of the interest of pure and high art than of mere pecuniary success. This independence of money considerations is certainly a great point in favour of theatres and other art-institutions being supported, at least partly, by State grants. It is all very well—and everyone knows it is very easy—to pitch into private managers for not producing works that are sure not to pay, though for ever to be admired as monuments of immortal genius. It is not in human nature to do it. But to resume: Herr Betz was Agamemnon; Herr Niemann, Achilles; Mad. Harriers-Wippert, Iphigenia, and Mad. Jachmann-Wagner, Clytemnestra. Herr Taubert officiated as conductor on the occasion, and kept both orchestra and chorus up to a high standard of excellence. The opera was placed on the stage by Herr Hein. What a pity some of your schools in England cannot be transported *en bloc* to witness a performance of it. How it would improve their knowledge of classical costume and classical architecture, and what a pleasant mode of learning!

I just mentioned Mad. Jachmann-Wagner. That lady has appeared, also, as Fides in *Le Prophète*. Mdle. Börner was Bertha, and Herr Niemann, John of Leyden. As you are by this time aware, I am not deeply impressed with Mad. Jachmann-Wagner. I never was. You will not be surprised, consequently, to hear that I do not share the ecstasies in which the Berlin press have lately indulged about her. In my opinion the management might have found both a better Fides and a more accomplished Clytemnestra. However, *Sobre gusto no hay disputa*, says Don Spaniard.

Among the operas performed since I last wrote, I may name, as most worthy of record, *Il Trovatore*, with Mesdames Lucca, von Edelsberg, Herren Wachtel and Betz; and *Don Juan* with Mad. Lucca, for the first time, as Zerlina. The part is not one which makes a very heavy demand upon her powers. She both sang and acted charmingly. She was compelled to repeat the duet and the last air.

Crispino e la Comare has been produced by the Italian company at the Victoria Theatre very successfully. Signora Sarolta was a delightful Annette, and was well supported by Sig. Marchisio, as Crispino. This gentleman, who made his *début* on the occasion, is no inconsiderable addition to Sig. Pollini's company. He possesses a pleasing, sufficiently well-trained voice, and no small share of humour.—Among the other operas performed have been *Un Ballo in Maschera*, *Il Trovatore*, and *La Favorita*.

The manager of the Friedrich-Wilhelmstadt Theatre has for some time been putting his trust, with considerable profit to himself, in M. Offenbach, whose *Schöne Helene*, *Pariser Leben*, *Blaubart*, and *Fritzchen und Lieschen*, seem to hold nearly sole

possession of the bills, though it is true that Mozart's *Gans von Cairo* has been played a few times. "O monstrous! but one half-penny worth of bread to this intolerable deal of sack!" quoth Prince Henry. "A deal of Offenbach and exceedingly little of anyone else" say I. But the public pays its money and is, therefore, entitled to take its choice.—A promising young tenor, came out here, a short time since, as Paris in *Die Schöne Helene*. I allude to Herr Adolphi from the Stadttheater, Pesth. I should not wonder at his being regularly engaged and becoming a great favourite.

At Kroll's Theatre, also, does the muse of M. Offenbach draw admiring crowds. The manager has revived an old one-act burlesque entitled *Tromb-al-ca-zar*, first produced at the Bouffes Parisiens. The principal characters were well sustained by Mdle. Mejo, Herren Weiss, Bernhard, and Hesse. The other attractions have been the same composer's *Damen der Halle*; and *Die Verlobung bei der Lanterne*, together with M. Suppé's *Pensionat*.

The concerts of the Philharmonic Society opened this season with a "bang." The programme of the first concert contained a name which acted like a magnet on the concert-going public. Herr Joseph Joachim was announced to play Dr. L. Spohr's Concerto in E minor, and J. S. Bach's "Chaconne." To describe how he played is unnecessary, because you, Mr. Editor, and all your readers, know it already. To say that he was most heartily applauded is, also, rather superfluous, about as much so as stating that the month of May—out of England—is generally an agreeable month. But Herr Joachim has not contented himself with playing at the concerts of other people; he has given concerts of his own to the intense satisfaction of all who love what is pure and great in art. Among other pieces executed by him were the Concerto in the Hungarian style, Bach's Violin-concerto in A minor, and his own Second Concerto in G minor (unpublished). The first concert commenced with the overture to *Faniska*, by Cherubini. *Faniska* is certainly not Cherubini's best work; it is inferior to *Medea* and *Les Deux Journées*. Yet, in 1805, the Viennese looked upon it as a marvel of musical composition, and actually preferred it to Beethoven's *Leonore*!

Among the other noticeable concerts have been the Monday Concerts of Herr S. Blumner; the Concert of the Royal Cathedral Choir; the Quartet-Soirée of Herren de Ahna, F. Espenhahn, G. Richter, and Dr. Bruns; and the Matinées of Herr Fr. Bendel, all of which have presented the public with something worth hearing. The principal attractions at the first Monday Concert were Herr Lauterbach, a violinist from Dresden, who appeared in Berlin a year ago; and Signora Parisotti-Ciceroni, from Rome, who sang an air from Handel's *Rinaldo*; "Voi che sapete" from *Figaro*, and an original romance, "Il Fiore," by Fenzi. Her voice is no longer what it has been, but her method might be advantageously studied by many young aspirants now commencing their career, if they would learn how to make their voices last as long as possible. At the second concert of the series, Herr Friedrich Grützmacher, the violoncellist—from Dresden, if I recollect aright—played, with Herr Blumner, Beethoven's Sonata in A major, Op. 69; and, alone, a Sonata by Bonifazio Asioli, the precocious mass-writer of Corregio. He performed, too, a Suite for violoncello solo by J. S. Bach. The vocalist was Mad. Herrenburg-Tuczek. The prominent pieces at the Royal Cathedral Choir Concert were an "Antiphone," by Hassler; Lotti's eight-part "Crucifixus," in my own opinion a particularly fine effort; and Mendelssohn's "Graduale." Haydn, Mendelssohn, and Beethoven provided the materials for the four gentlemen of the Quartet-Soirée to exhibit their instrumental power on, while Mad. Blume sang songs by Schubert and Schumann so charmingly at Herr Bendel's Matinée that she added most considerably to the value of the entertainment.

A great sensation was created in musical circles not long since by a report that there was a "split" between Herr Liebig and his well-known orchestra. It was at first discredited, but afterwards proved to be true. I am not acquainted with all the ins and outs of the case, but the following are the essential facts. The members of the orchestra made certain demands to which Herr Liebig would not even listen unless fifteen members had been expelled from the orchestra. Hereupon the malcontents went and offered to transfer their allegiance to Professor Stern. The latter endeavoured to bring about a reconciliation, but found the task impossible. Herr Liebig would not descend one iota from the high ground he had taken up. The consequence is that the orchestra Herr Liebig directed for five-and-twenty years has left him, and now obeys the *bâton* of Professor Stern, who was at length prevailed on to accept the honourable post.

VALE.

P.S.—Upon my word, Mr. Editor, I begin to share the theory of the Brothers Mayhew, that "The greatest Plague in Life" is a servant. I am so indignant, that I would do without a servant were it not for a presentiment that, if I waited on myself, I should find I was even more grossly neglected than I am now, though that is scarcely possible. Just fancy! above a week since I received an invitation to visit a friend at Magdeburg. Magdeburg is not a gay place, but the fact of a friend living there rendered it attractive for me, so I accepted the invitation. Before starting, I gave my servant—*das Mädchen*, as we say here—my letter for you with injunctions to post it at once. "Ja, wohl; ja, wohl!" and so on, was the reply. To cut a long story short, on my return, I found my letter lying where I had left it on my desk! However, *à quelque chose malheur est bon*, so I will seize the opportunity to add a few extra items culled from the papers, or gathered from my friends.

In the first place, there have been two visitors, two "guests," as they are termed in German, at the Royal Operahouse: Mdlle. Frankenberg, from the Brunswick Theatre, who appeared as Margarethe in *Les Huguenots*, and Mad. Borchers, from the Theatre Royal, Hanover, who represented Eudora, in *La Juive*. The former lady was a decided failure; the second achieved no great triumph.—Mdlle. v. Edelsberg has taken her leave of the stage, selecting the character of Ortrud in *Lohengrin*. I am told she was much applauded and had no end of flowers flung her.

A three-act opera, entitled *Die Heze von Boisy*, words by Costa, music by G. v. Zaytz, has been successfully produced at the Friedrich-Wilhelmstadt Theatre. When I have heard it, I will tell you what I think of it.

MR. BENEDICT'S CANTATA.—*The Legend of St. Cecilia* was performed on Wednesday evening at Leeds by the Madrigal and Motet Society, and received with signal success. The solo singers were Miss Helena Walker, Miss Palmer, Mr. W. Topham (of St. Patrick's Cathedral, Dublin), and Mr. Brandon (of the Hereford and Gloucester Cathedrals). The band and chorus numbered two hundred performers, with Mr. G. Haddock as leader, Mr. Streathen, harpist, Dr. Spark presiding at the organ, and Mr. Benedict conducting. Mr. Benedict was called for at the end of the performance, when he appeared leading on Miss Helena Walker and Miss Palmer, and was received with vociferous applause.

HEREFORD FESTIVAL.—The amount realized up to the present time in aid of the charity in connection with the Musical Festival at Hereford is £1,410 5s., a sum larger than ever received before. Bravo, Townshend Smith! Look out, Brown of Gloucester!

MR. AGUILAR'S MATINEES MUSICALES.—The following was last Wednesday's programme:—Sonata, Beethoven; "Bénédiction de Dieu dans la solitude" (Harmonies poétiques et religieuses, No. 3), Liszt; Caprice in D flat, Aguilar; "Appeal," "In a wood on a windy day" (Transcriptions), Aguilar; Sonata in A minor, Aguilar; Eighth Book of Mendelssohn's "Lieder ohne Worte," Mendelssohn; "Weber's Last Waltz" (by desire), Aguilar; "Dream Dance" "Couleur de Rose" (Galop Brillant), Aguilar.

SIMS REEVES AT BRISTOL.—"In spite of rumours we now and then hear of tenors certain to eclipse Sims Reeves," writes the *Western Daily Press*, "that magnificent vocalist still holds his own, and remains unapproached. The 'great English tenor,' never seems to fade. His glories are perennial. His pure, rich, exquisitely melodious voice is as enchanting as ever, and still enthalls his listeners with its magic spell. This is no idle praise. Sims Reeves is still Sims Reeves, and, although he must be more than fifty years of age, he shows no signs of decay. His ballad concert at the Victoria Rooms was a brilliant success. The large saloon was crowded in every part, even the orchestra being filled. Mr. Reeves was assisted by Miss Anna Jewell, Madame Patey-Whytock, and Mr. Patey, singers; and by Madame Piatti and Miss Jennie Harrison, instrumentalists. It seems hackneyed to say that Sims Reeves was 'in excellent voice.' But it can be truly said, and we cannot see why it should not be said. There was a purity of tone as delightful as we have ever heard him produce. His first song was Arne's 'Water parted from the Sea'—most exquisitely sung. The tender sweetness of the piano passages fell like the rippling of distant music on the ear. An encore was demanded, and Sims Reeves complied. Indeed, he was all compliance; he was encored in all his songs, and responded in every instance, although it was rather unfair to tax his exertions so much. 'My Pretty Jane' was sung as he only can sing it. We have heard it often, but never too often from his lips. Hushed into a breathless stillness sat the dense audience, so that the softest note could be heard, and at the end the pent-up feelings burst into a roar of applause. In obedience to the re-demand Mr. Reeves substituted 'Norah, the pride of Kildare.' In 'The Bay of Biscay,' the power and splendid vigour of his voice was apparent, just as its softness and tenderness of expression were in the others. The passage, 'A sail! a sail! a sail!' was rendered with an effect quite thrilling, and the brilliant, clear, ringing A at the close created quite an *ad captandum* impression. It was a marvellous effort, and the audience appreciated it. Another encore, and a very persistent one, brought Mr. Reeves for the sixth time on to the platform, to give 'The Last Rose of Summer.' Unaffected by his recent exertions, he had his voice perfectly under control, and gave the song with unsurpassable feeling and skill. Such a treat in a musical way had not been enjoyed in Bristol for a long time. The ballad concert is becoming an institution in the country, and that it will be an institution for good we have no doubt. It is time that something were done to stem the tide which is apparently setting in in favour of the 'comic' songs of the music halls. A popular ballad, well sung, can have as great an effect as the most difficult composition of a great master, while it certainly appeals more to the heart and the feelings of the 'general,' and is, therefore, likely to do good amongst that large class who have not the means of cultivating music."

[The musical critic of the *Western Daily Press* is to be lauded for the brilliancy of his style, but hardly to be complimented on the correctness of his information. Mr. Sims Reeves is not near fifty years of age.—A. S. S.]

HANOVER SQUARE ROOMS.—Herr Carl Hause, pianist and composer, gave the first of six classical and miscellaneous concerts on Thursday evening week. In addition to his own performance, he had the assistance of Miss Ellice Jewel, as pianist, in a new MS. *duo concertante*, for two pianos, which was capitally performed by both players. Herr Carl Hause, also, in conjunction with Signor Catalani, gave Mozart's sonata for two pianos, which was most favourably received. In a new grand *march de concert*, entitled "Jupiter," a *capricciote*, a *romance*, a *tarantella*, and a concert galop, all of his own composition, he displayed legitimate talent as a composer and solo executant. Herr Hause also performed the first movement of Hummel's Concerto in A minor, receiving loud applause. Miss Fanny Armytage sang a song by M. Gounod and Signor Schira's *réverie*, "Sognai," rendering every justice to the composition. The same remarks will apply to that young rising vocalist, Miss Anna Jewell, who sang two songs by Herr Hause, "I saw thee weep" and "There be none of Beauty's Daughters," the latter of which was loudly encored. Signorina Luigia Leale received a similar compliment in the great air from Donizetti's *Torquato Tasso*, when she repeated "The Last Rose of Summer," which was equally good, though sung with Italian words. Herr Carl Hause has reason to be pleased with the success of his first classical and miscellaneous concert.—B. B.

A NEW SERVICE FOR THE TEMPLE CHURCH.—Mr. Hopkins, organist of the Temple, is writing a new musical service for his church, which, while having modern richness and beauty, shall preserve the old principle of plain song, each chord containing some of the notes of the chords preceding it, and thus lifting or lowering gradually the wave of sound in the large high-roofed space of cathedral or church. It is the neglect of this principle by most modern composers which makes their church music a confused mass of sounds to the audience at a distance, with none of the clear ringing power of the old service.—*Athenaeum*.

MILAN.—The Scala is to open with *Guillaume Tell*.

MONDAY POPULAR CONCERTS.

(From the "Daily Telegraph," Dec. 3.)

At last night's concert Madame Arabella Goddard repeated the eighth book of *Songs without Words*, which she introduced to the Monday Popular audience a fortnight since, and which, as we mentioned yesterday, she also played at the Crystal Palace on Saturday. It is a high privilege for our fair pianist to be the first interpreter of even the most trifling works of such a man as Mendelssohn—to set the seal of her own individuality on the handiwork of departed genius, and fix the manner in which his thoughts shall hereafter be rendered. But it is a privilege to which great responsibility must inevitably be attached. Madame Arabella Goddard has, we imagine, felt this most thoroughly, for although on numberless former occasions her unparalleled proficiency has had far more critical tests to triumph over, she has never more completely merged her own identity in the composer she has undertaken to illustrate. It is this peculiar quality, indeed, which specially characterizes Madame Arabella Goddard, even more than the technical skill in which she has no equal. So faultless is the execution, and so apparently unmindful of herself is the performer, that, as we listen to the *Lieder ohne Worte* thus sung, we may almost fancy that we are brought into direct communion with the composer's thoughts without the intervention of another mind. The six pieces that have been collected to form ad eighth book are all unambitious; but they are all strongly marked with Mendelssohn's characteristic style. Even those which are at first least striking gradually win their gentle way, and make for themselves a resting-place in our memory. The *andante* in C, for instance, the first subject of which is not so distinguished in character as most of Mendelssohn's melodies, and the *presto* in the same key, a very short and unpretentious *tarentella*, exercise, on nearer acquaintance, a charm upon us which they do not at once reveal. The gem of the book is, to our thinking, an *agitato* movement in G minor, in the true *Lied ohne Worte* style, founded, that is to say, upon a fine passionate melody, set off by an elaborate *arpeggio* accompaniment. The *adagio* in D major, too, is as purely beautiful in form as it is solemn and devotional in feeling. But the popular favourites will doubtless be the lively *allegro vivace* in A, and the dashing *presto* to which we have already alluded. The latter, taken at a tremendous pace, was articulated with marvellous distinctness by Madame Arabella Goddard last night, and both were encored with enthusiasm.

It was a genuine treat to hear the pianist and Signor Piatti combine their talents in Mendelssohn's exquisite sonata in B flat, a finer and more engaging work even than its twin sister in D. Each of the three movements has many endless beauties, but the last is, perhaps, the most original in conception, and the most striking in its effect. The other instrumental piece consisted of Mozart's quartet in F, led by M. Sainton, who is as unassuming as he is competent a violinist; and Haydn's trio in G—or, as he himself styled it—"Suonata pel pianoforte con violino e violoncello," played by Madame Arabella Goddard, M. Sainton, and Signor Piatti. A new song, "Des Mädchens Klage," just disinterred from among Mendelssohn's remains, was introduced by Miss Cecilia Westbrook, with complete success. Highly dramatic and passionate, "The Maiden's Lament" was listened to with willing ears, and repeated with general approval.

MADAME EMMA HEYWOOD is engaged, at the Theatre Royal, Liverpool, to sing the music in *Manfred*.

LA SIGNORINA LEALE's *matinée musicale*, on Wednesday last, at her residence, attracted a fashionable assembly. This clever young singer sang an Irish ballad, "O Come to Glengarriff," with so much sentiment and taste that she was unanimously encored. A very pretty duet by Nicolai, "One Word," was also charmingly sung by the fair concert-giver and Mr. Charles Stanton. Miss Rausford pleased very much in "Should he upbraid," and other pieces.

CHESTER.—A ballad concert was given on the 30th ult., in the Music Hall, by the Saturday Entertainment Committee, under the chairmanship of H. T. Brown, Esq. Singers—Miss Rose Hersee, Madame Sauerbrey, Mr. Fielding, and Mr. Farquharson; Mr. Skeaf was pianist. Encores were awarded to the following songs—"Angels, listen," sung by Mr. Fielding; "The Desert," "The tight little Island," and Mrs. Watkins' Evening Party," sung by Mr. Farquharson; and "When we went a-gleaning," and "A day too late," by Miss Rose Hersee. Madame Sauerbrey, among other things, sung Signor Traventi's new song, "If thou wilt remember," with charming effect.

CRYSTAL CONCERTS.

(From "Punch.")

Mr. Punch, who stood as godfather to the Crystal Palace, and first gave it the name which, like his own, will never die, is pleased now to invent a title for the concerts, for which the Crystal Palace has for many winters been renowned, and which posterity will thank him for now naming Crystal Concerts. That glass is musical has long been known, for who has not heard long ago of "Shakespeare and the musical glasses?" Still, that glass could be the means of giving such good music as may now be heard at Sydenham any Saturday in winter, we must thank the Crystal Palace for happily discovering.

Mr. Manns, although a Protestant, is a Catholic conductor; and although no doubt he inwardly protests against bad music being played by his good band, he yet is catholic enough to acknowledge that all tastes should be discriminately catered for. So, after serving in grand style the "roast beef of old Handel," or the turtle of Beethoven, he throws in a French *plat* or two by Auber or by Gounod, nor does he disdain to dish up now and then a music-shoppish *entrée* for those who have no relish for turtle or roast beef. Moreover, Mr. Manns, as becomes a skilful *chef*, is ever on the look-out to serve up something fresh. A new symphony by Mendelssohn, and some new Songs without Words, were among the tit-bits chosen in his *menu* for last Saturday, and all epicures in music who were able to be present must have thanked him for the treat.

To hear Arabella Goddard perform a piece by Mendelssohn is worth going not to Sydenham merely, but to Salisbury or Siam. How sweetly her piano sings these pleasant wordless songs! and how little are words wanted, when, thanks to her interpreting, the notes express the meaning which Mendelssohn intended! How delightful must it be to have Beethoven, Bach and Mendelssohn ever at one's fingers' ends, and be able to discourse most eloquent music with them!

Besides new compositions, Mr. Manns is to be praised for bringing forward at his Concerts new singers and performers. Many a good artist, and now a public favourite, has to thank him for a first introduction to the public. To the piano, which so sweetly sang the songs of Mendelssohn, many nervous *débutantes* have tremblingly been led, in terror lest the public should condemn their "execution." Few perhaps have been more frightened than Miss Amy Coyne, whose nervousness, however, did not prevent her hearers from relishing her otherwise most promising performance. Mr. Punch has reasons of his own, not unconnected with his works, for feeling a paternal interest in Miss Coyne, and commends her for her judgment in choosing for her entrance some bits of real music by Bach, Mendelssohn and Chopin, and not some trashy tawdry "air with variations," or such music-shoppish stuff. The more men hear of music such as Beethoven's or Mendelssohn's, the less taste they will have for noises signifying nothing, such as vacuous vulgar street-songs and blatant brazen brayings, which haply may seem musical to long ears at a music-hall, but at our charming Crystal Concerts are not suffered to be heard.

STALYBRIDGE.—The Bacup Band recently gave a concert in the large room of the Mechanics' Institution. The band, under the leadership of Mr. Lord, played selections from *Maritana* and *The Amber Witch*, the overture to *Der Freischütz*, and an arrangement of Handel's chorus, "Worthy is the Lamb"—all with excellent effect. Miss Hiles and Mr. Atkinson were the singers. The lady made a "hit" in Bishop's "Tell me, my heart," as well as the duet with Mr. Atkinson, "The Singing Lesson" (encored). Miss Hiles has fully maintained the position she obtained in the good opinion of her audience on her first visit to Stalybridge. Her song, the *scena* from *Lurline*, "Sad is my soul," called forth the warmest applause. Mr. Irvine Dearnly was the solo pianist, and his performance of Benedict's fantasia on Irish melodies was very creditable. A solo on the euphonium by Mr. R. Marsden deserves mention.

MR. W. WINN, the bass singer, has been elected by the Dean and Chapter of St. Paul's Cathedral to the Vicar Choralship, vacant by the death of Mr. Henry Buckland. Mr. Winn has been attached to the Cathedral for the last seven or eight years. The appointment could not have been more worthily bestowed.

NEW PHILHARMONIC SOCIETY.

The fifth "Soirée Musicale" of the new Philharmonic Society took place at St. George's Hall, Regent Street, on Tuesday evening, Nov. 12, when a large and fashionable audience assembled to hear an excellent performance, chiefly of classical music, by artists who, for the most part, were members of the Society. The selection commenced with Haydn's Trio in G, very effectively rendered by Miss Ellice Jewell, at the pianoforte, and Messrs. Ries and Aylward, violin and violoncello. Following this was the charming *Festgesang* of Mendelssohn, a composition almost, if not entirely, new in this country. Of Mr. J. F. Barnett's organ performance, both in the *Festgesang* and motet, it is not too much to say that it is fully equal to his pianoforte playing.

The introduction into the programme of Schumann's Quintet in E flat was, it may be whispered, "an experiment" made by Dr. Wylde, the President of the Society, who has, on more than one occasion, bravely advocated this composer's claims. Whether the result should be attributed to Miss Kate Roberts' admirable execution of the pianoforte part—supported as she was by the other artists with skill and judgment—or to the intrinsic merit of the piece, we need not enquire; suffice it to say it was most cordially received, and that the plaudits of the audience proclaimed their admiration of the performers and the success of the composition.

Miss Clara Gottschalk won applause by a pianoforte solo, and too much praise cannot be awarded to Herr Ries for his violin playing. The vocal music, consisting of a chorus by members of the choir, solos and songs by Messrs. F. Gayner, M. Duvernoy, and Miss Abbott—the last-named of whom was honoured with an enthusiastic encore—agreeably relieved the instrumental portion of the programme. Dr. Wylde conducted the *Festgesang* and motet, and Herr Weber was the pianoforte accompanist.

MENDELSSOHN'S EIGHTH BOOK OF "SONGS WITHOUT WORDS."

(From the "Morning Star," Nov. 20.)

The eighth book of the *Lieder ohne Worte*, on the publication of which, tardy though it be, every musical amateur will offer hearty rejoicings, consists of six numbers: two in C, one in D, one in A—all major; one in E minor, and one in G minor. All are songs in the truest sense in which such a term can be applied to any instrumental composition, and one, the *adagio* in D major, might justly be styled a psalm, so grandly dignified and religious is its pathos from the first to the last note. The *andante* in C major might serve as the setting for a ballad, simple and affecting, but without any tinge of gloom; and the number in A major, marked *allegro vivace*, might be called a hunting-song, for its impetuous spirit, or *Frühlingslied* for its ineffable geniality and brightness. The *andante* in G minor, is one of Mendelssohn's very characteristic *Lieder*, in which the pianoforte at once sings the air and plays a flowing accompaniment; and the *presto* in C is a *tarantella* that may stand comparison with, though quite distinct from, the famous "Spinnlied" or "Bees' Wedding." Madame Arabella Goddard was the artist who enjoyed the proud distinction of being the first to introduce this precious "treasure trove" to any public assembly in the world, and no one could better deserve such an honour. The book furnishes one of the most truly loveable memorials of a genius at once so great and withal so kindly as was that of Mendelssohn, that can be vouchsafed to us; and the spirit in which it was handled and displayed on Monday night by her whom we can never weary of calling the pearl of pianists, embodied all that can be imagined of tender admiration and intuitive sympathy. Our own feelings were most strongly excited by the profoundly beautiful *adagio* before mentioned, but the auditors, who, perhaps, felt noisy cheers to be out of place at this point, selected the two lively numbers for their most special commendation, and while evidently delighting in every piece, encored the *allegro* and *tarantella* with extraordinary enthusiasm. Madame Goddard has performed many a far more difficult task than that which awaited her on Monday evening, but has never appeared to more exquisite advantage as a true art disciple than while playing these last songs of Mendelssohn.

MR. CHARLIS HENRY has been appointed to succeed the late Mr. Weiss in the choir of the Foundling Hospital.

ST. GEORGE'S HALL.—Mr. Wallworth, the well-known and respected professor of singing, gave a concert and operatic performance on Monday evening, which attracted a numerous assemblage of his friends and pupils. In the concert Miss Amelia May, Miss Banks, Mr. C. Phillips, and Mr. Lewis Thomas sang. Miss Ellice Jewell played most brilliantly a solo on the pianoforte. A party of glee singers, under the high-flown cognomen of "The English Glee Union," made a sorry exhibition of themselves in a part-song and glee. After the concert, Mr. Wallworth's drawing-room Irish opera, in two acts, called *St. Keven's Choice*, was performed. The principal characters were sung by Miss Susanna Cole, Miss L. Franklein, Mr. Theodore Distin, Mr. Wallworth, and Mr. W. H. Cummings, who all gave the music respectfully. Mr. W. H. Cummings, who had been suffering from cold, was quite recovered, and never sang better. The music allotted to him he gave to perfection, and, indeed, was the mainstay of the piece, which he gave without caricaturing the Irish people or their pronunciation. It might also be stated that, though the piece is an Irish subject the music has not one *scintilla* of national character or style about it. M. Offenbach's sparkling operetta of *Lisichen and Fritschen* succeeded, the two characters being played by Miss Lucy Franklein and Mr. Wallworth. The music had to be transposed to suit their voices. Notwithstanding, Miss L. Franklein was heard to much advantage in the duet, "I'm an Alsatian," and the "Fable." A closer attention to the text might have been an advantage to its success. Mr. Henry Parker at the pianoforte, and Mr. Haydn Harrison at the harmonium, contributed, by their clever accompaniment, to pull their executants through to the close.—B. B.

MR. G. F. HARRIS.—This respected musical professor died last week, in the 71st year of his age, at his residence, in Torrington Square. He was well known as a pianoforte composer, and, under the pseudonym of "Rudolph Nordmann," achieved considerable reputation. He succeeded his brother, James Thomas Harris, who died in 1836, as chorusmaster of Drury Lane Theatre, and was afterwards the founder and conductor of the London Professional Choral Society, which, for a while, was employed by the higher class concert-givers of the day, though not sufficiently to secure its permanent existence. His uniform probity of conduct, and integrity, ensured the esteem of all who came in contact with him in a professional capacity; while in the more private relations of life he won "honour, love obedience, troops of friends." Mr. Harris held the office of organist of the parish church of St. Lawrence, Jewry, for the long period of 46 years. He was buried on Saturday last at Highgate Cemetery, the Rev. Morgan Cowie, the incumbent of St. Lawrence, performing the service.

ASSEMBLY ROOMS, ST. JOHN'S WOOD.—Mr. F. Elmore, the tenor singer, gave a concert at the above rooms, which attracted a large assemblage. His programme consisted of six-and-twenty pieces, vocal and instrumental—enough in all conscience for two, if not three, moderate concerts. In addition to three solos, Mr. Elmore sang with Miss Emmeline Cole a duet from *I Martiri*, and joined with Miss L. Van Noorden and Madame Laura Baxter in Mr. Henry Leslie's trio, "Memory;" and in Balfe's "I'm not the Queen," and poor Weiss's "Peasant's Morning Song," with Miss E. Cole and Mr. Ransford. Mdle. Angelina Salvi gave "Di Tanti" and "The Spring" most effectively. Miss L. Van Noorden sang Mr. Elmore's setting of "Mither, blame me not," a song by Balfe, and a new song, "The old Clock on the Stairs" (encored). Miss E. Cole, a pupil of Mr. Randegger, sang with great feeling "My Mother bids me bind my Hair," and Meyerbeer's "Nobil Signor," gaining loud applause in both. Messrs. Chaplin Henry, Winn, and Ransford each contributed their quota of popular songs. Miss Madeline Schiller played Mendelssohn's Fantasia in F sharp minor, and Thalberg's Fantasia from the *Elisir d'Amour* with immense success. Herr Oberthur also contributed to the success of the concert by his performance on the harp of his solos, "Souvenir de Londres" and "La Cascade." In the vocal duet, "Il suon dell' arp' angeliche," he contributed much to the effect by his *obbligato* harp accompaniment. Messrs. Frank Mori, P. E. Van Noorden and G. B. Allen officiated as accompanists.—B. B.

THE AFRICAN CONVULSIONISTS.—Mr. Frank Buckland gives, in *Land and Water*, the result of his observations of these performers. The snakes they handle are not poisonous, but belong to a harmless species common in France and England. The man who thrusts skewers through his tongue and the back of his neck has permanent holes for their introduction, and does not suffer more pain than when a lady puts on her ear-rings after leaving them off for some time. Other features of the exhibition remain unexplained. Mr. Buckland concludes:—"Altogether, I do not recollect having seen an exhibition which combines so many horrible and truly sensational sights in so short a space of time."

MOZART'S "REQUIEM" will be performed in the Cathedral, Dublin, next week, for the Pope's soldiers, under the direction of Professor Glover.

HARPSICHORD AND PIANO.

(From the "Pall Mall Gazette," Nov. 4.)

Herr Ernst Pauer, one of our most distinguished pianoforte professors, has commenced a series of "Historical Performances," the second of which takes place to-day (Wednesday) at the Hanover Square Rooms. One curious feature in these performances is the introduction of the harpsichord (or "clavering," as it is called in the programmes), on which, with stern logic, Herr Pauer insists on playing all pieces originally written for that instrument. There are, doubtless, numbers of persons who, as a matter of curiosity, would like to hear the harpsichord of our great-grandmothers; but if the masters who wrote before Clementi composed music for the harpsichord, that, it should be remembered, was because the piano, that notable improvement on the harpsichord, had not yet been invented. Extend Herr Pauer's principle, and music written for the pianos of J. B. Cramer's time ought to be executed on such pianos as J. B. Cramer used; Beethoven's sonatas should be played on the pianos of the Beethoven period; while the most perfect specimens of the art of Broadwood and Erard should be reserved for the still more modern music of (say) Mendelssohn among classical composers, and Thalberg among composers of the fantasia school. Better still, in the same direction, would it be if Beethoven's sonatas could be performed on Beethoven's own piano, which, according to the *Revue et Gazette Musicale*, has been lately discovered, and is, of course, for sale. The works of every composer on each composer's own piano would be a fine basis on which to give a series of historical performances. The worst of it is that the requisite instruments would be difficult to obtain, and, perhaps, when obtained, difficult to play upon. Chopin's piano, for instance, had a very violent fall in the agitated autumn of the year 1863, from the second-floor window of a house at Warsaw; and all the Czar's horses and all the Czar's men can never put Chopin's piano together again. But Beethoven's piano, to judge from the paragraph on the subject issued by the actual owners and would-be vendors (who certainly ought to know), is in admirable condition; and we have a dim recollection of a slightly asthmatic harpsichord said to have belonged to Handel, which was exhibited at one of the *soirées* of the Musical Society of London. The programme does not give the age of the harpsichord on which Herr Pauer, at his first concert, played pieces by Kuhnau, Handel, Sebastian Bach, and Friedmann Bach; but, to avoid anachronisms, several harpsichords ought to have been employed, the oldest of which should have dated, at latest, from the beginning of the eighteenth century.

To all our objections, which we have presented freely enough and just as they have occurred to us, Herr Pauer might, no doubt, reply that all he does is to play harpsichord music on the harpsichord, pianoforte music on the piano. But on what instrument does Herr Pauer imagine, that Bach himself would have executed his Italian Concerto, if Bach could have been present the other day at the Hanover Square Rooms? Certainly not on the harpsichord. "Bach's forty-eight preludes and fugues are so well-known," says Herr Pauer in his highly interesting annotated programme, "his English and French suites, when played by Madame Arabella Goddard and Mr. Charles Hallé, are so often admired, that a less known work may be more welcome, and may serve to show how great Bach could be while blending his individuality with a foreign style." This is all very well; but Madame Goddard and Mr. Hallé have always played the English and French suites on the piano; and, performed on the harpsichord, the Italian Concerto—with all the respect due to Herr Pauer's remarkable talent—cannot be heard to the greatest possible advantage.

The second part of Herr Pauer's first "Historical Performance" included—a sonata by Karl Philipp Emanuel Bach, Sebastian Bach's younger son, one of ninety-three written between the years 1779 and 1787; a *gigue* by Johann Wilhelm Hässler, a pupil of Emanuel Bach, who visited London in 1791, remained here a year or two, and afterwards went to St. Petersburg, where he settled and in 1822 died; Mozart's Fantasia in C minor (No. 2); Beethoven's Sonata in F sharp minor; an *andante* by Hummel (Op. 18); Liszt's "Rhapsodie Hongroise," the presentation of which is made the occasion for giving in the programme a lively sketch of the pianist and composer's very varied career; and, finally, an original *barcarolle* by Thalberg, "whom," says Herr

Pauer, "it has recently become the fashion to ridicule; but any one," he adds, "who will take the trouble to examine Thalberg's compositions will find that he never wrote a commonplace one, and that, although his part-writing may sometimes occur strangely out of place, it is always clear and without fault. It will be evident," he continues, "to those conversant with the subject, in trying over Thalberg's music, that it has been composed on the piano and afterwards transferred to paper. Beethoven and Mendelssohn did not compose in that way, and it is possible Thalberg might have found it difficult to compose one of his well-known fantasias in any other." Nevertheless, Thalberg's results were good, and Herr Pauer concludes his excellent biographical and critical notices with the expression of a wish that Thalberg's best pieces, "the productions of one at least acquainted with the primary rules of musical grammar, were again in vogue rather than the present trash which fills the windows, and, it is to be presumed, the pockets of the music-sellers."

Herr Pauer's "Historical Performances," especially when studied by the light of his programmes, will be found very interesting and instructive. The harpsichord is scarcely wanted. But everyone has his weak point, and a passion for the harpsichord may be the weakness of Herr Pauer.

REVIEWS.

The Labourer's Evening Song (Homeard). Trio for Treble, Contralto, and Bass. Composed by W. H. WEISS. [London: Ransford & Son.]

APPEARING just now, this trio will have a special interest as a memento of a genuine artist and a loveable man, all too soon taken to his rest. On its own account the composition is worthy of more than a passing notice. Without being difficult, there is enough of variety in its construction; it is written with facility in genuine parts, not mere chords, and aptly expresses the sense of the words. We recommend it as a useful addition to home music.

The Peasant's Morning Song (Departure). Trio for Treble, Tenor, and Bass. By the Author of the song, "Sunny days will come again;" the music by W. H. WEISS. [London: Ransford & Son.]

THE foregoing remarks, with slight modification, apply to this companion piece. It is written with considerable freedom, and will most likely find very many admirers.

Il Ballo. Valse Brillante. Composed expressly for, and dedicated to, Mdlle. Liebhart, by F. SCHIRA. [London: Duncan Davison & Co.]

THIS is a capital example of its kind, full of pleasant tune, no less full of joyous life, and, moreover, written (as was to be expected) with the taste and skill of a musician. Some passages are highly characteristic, and the composition as a whole contains every element of popularity.

"*Rubezahl*." Overture (in D) für grosses Orchester, componirt und der hochverehrten Gesellschaft "Felix Meritis" in Amsterdam, hochachtungsvoll zugeeignet von CARL OBERTHUR (Op. 82). [London: Schott & Co.]

THIS is an overture of somewhat elaborate construction, and, evidently, has had immense pains taken with it. It opens with a short *andante sostenuto*, in which the clarionets and flutes divide a pleasing *legato* theme between them. This leads to an *allegro vivace* in D minor, with a lively but not remarkable principal subject, which is very vigorously worked, with plenty of unison passages and *sforzandi*. The *allegro*, ending on the dominant seventh harmony of A major, is followed by a *meno allegro* in that key. This movement pleasingly contrasts with what precedes it, and has an elegant subject well worked out and nicely scored. Growing more vigorous as it proceeds, the subject, key, and tempo of the *vivace* are at length resumed, to be interrupted by two bars of *adagio* leading to a short *andante* in which the *cello* lead off a simple *cantabile*. After this a very vigorous *coda* brings the work to a close. We have met with worse overtures than Herr Oberthur's *Rubezahl*.

NEXT year's Church Congress, it has been determined, is to be held at Dublin.

TO CHRISTINE NILSSON.

"O, Margherita, when upon the stage,
Santley impersonates your soldier brother,
And curses you, I fly into a rage,
And feel inclined that baritone to smother.

But when I see my Margaret's lover come,
And hear him utter spooney things, and when her
Waist he encircles, then it strikes me dumb,
And makes me long to spifficate the tenor."

THE OLD COMIC-SINGER.

(From "Punch.")

I met a pale and shabby man :
I thought I knew his face ;
It had no more expression than
A boulder or a place.
Ri tol de rol de riddle lol,
Ri fol de rol de ray ;
Ei tol de riddle iddle dol,
De ri fol lol de day !

And yet it wore a wooden smile,
As of the days of yore ;
And "surely," said I, "surely, I'll
Have seen that face before !"
Ri tol de rol de riddle lol, etc.

I know, if I aloud had said
What passed within my mind,
The shabby man had answer made,
"No face is seen behind."
Ri tol de rol de riddle lol, etc.

For by the way he cocked his hat,
And wore each careful rag,
And by the sign of this and that,
I saw he was a wag.
Ri tol de rol de riddle lol, etc.

And yet, I say, his face did not
The faintest thought express ;
It was a manner he had got,
But how I cannot guess.
Ri tol de rol de riddle lol, etc.

He turned his elbows out, and let
His hands hang from the wrist ;
"He is," said I, "for any bet,
A comic vocalist."
Ri tol de rol de riddle lol, etc.

And now I look again, his face
Unto my mind doth bring

A recollection of the place
Where once he used to sing.
Ri tol de rol de riddle lol, etc.

Oh, dreary, dreary were the rhymes,
And wicked were they too.
My son, I'm glad that purer times
Than those have dawned for you.
Ri tol de rol de riddle lol, etc.

For though new ditties vulgar be,
And poor in wit or sense,
The coarsest of their kind are free
From filth at all events.
Ri tol de rol de riddle lol, etc.

Oh, dreary, dreary was the room,
And wicked were its ways,
Where gloomy nights brought on the
Of sad regretful days. [gloom]
Ri tol de rol de riddle lol, etc.

My son, I do with heart rejoice
That, since thy youth began,
Thou never heard'st the hateful voice
Of that pale, shabby man,
Ri tol de rol de riddle lol, etc.

He turned a corner in the Strand ;
He did not stop to drink ;
He bought a baked potatoe ; and
He went straight home, I think.
Ri tol de rol de riddle lol, etc.

Close up, close up, in pity, this
Begrimed and graceless page ;
But let not Yorick starve, in his
Dishonourable age.

Ri tol de rol de riddle lol
Ri fol de rol de ray ;
Ei tol de riddle iddle dol,
De ri fol lol de day.

BRIGHTON.—(From our own Correspondent.)—Mr. Sydney Smith gave recently a recital of pianoforte music at the Pavilion. The popularity of this gentleman as a writer of pianoforte music "for the million" naturally excited the attention of the public, who were anxious to hear him play his own compositions. His reception was not disappointing. Mr. Sydney Smith played several pieces besides those composed by himself, and acquitted himself in all to the entire satisfaction of the audience. Miss Julia Derby varied the programme by her vocal talents, and was accompanied, on the pianoforte, by Mr. Ardley. Messrs. Lyon and Hare had the arrangement of the concert.—M. Edouard de Paris's evening concert has also taken place. He was assisted by MM. Sainton, Goodban, Paque, and Kuhe. Mme. Sainton-Dolby was the vocalist. The concert was fully and fashionably attended. A quartet by Beethoven, a trio by Mendelssohn, some of the "Pensées Fugitives" of Heller and Ernst, and a nocturne, study, and fantasia by Chopin were played by M. de Paris, in conjunction with the instrumentalists already named. Mme. Sainton sang Mendelssohn's "Zuleika"—from the set of six songs dedicated to her—with charming taste, as well as a new song by M. Lüders, which was encored.—The Brighton Philharmonic Society were in an awkward fix at their last concert, owing to the sudden indisposition of Mr. W. H. Cummings, who was obliged to telegraph from London, at the last moment, that he was too ill to sing, a rare occurrence with the popular artist. Mr. West, however, one of the conductors of the society, at the shortest notice, kindly undertook to be his substitute. Mr. Henry Blagrove, who was engaged as leader, performed the duties of conductor during the performance of *Acis and Galatea*. The audience, who were apprised of the circumstance previous to the opening of the doors, took their disappointment in good part, and the concert went off better than could have been expected. Mr. Lewis Thomas sang "O Ruddier than the Cherry" so admirably that he was compelled to repeat it. Miss Fraulein May sang the soprano part correctly, and the band and chorus did their best to get through their task creditably.—The concert, given in aid of the Blind Asylum, was a success in all points of view. The blind pupils, assisted by some amateurs, gave Beethoven's *Moonlight* in the first part, and the second part consisted of miscellaneous songs, &c. Herr Oberthür and Signor Regondi gave their valuable professional assistance and played a *duo concertante* for harp and concertina, on subjects from *Der Fischer*, in admirable style. The concert, which was got up under the direction of Madame de Fanché, concluded with a quartet for piano, voice, harmonium, and violoncello, arranged by Herr Liebig, from a movement in Beethoven's "Moonlight" Sonata.—The new Brighton Concert Hall is to be opened next week, with a "Grand Musical Festival," under the direction of Mr. Benedict.—The fifth of Mr. Fulford's Monday Popular Concerts has taken place at the Dome Assembly Rooms.—Miss Walton's evening concert at the Pavilion was well attended. Being this young pianist's first "venture," her friends

rallied round her. Miss Walton's performance consisted of Chopin's Polonaise in E flat, which she played in very commendable style. Her youth may be pleaded in extenuation for lack of power. With that excellent violoncellist, M. Paque, Miss Walton played Mendelssohn's sonata in B flat (Op. 45) ; with Mr. Viotti Collins, the talented violinist, some of the "Pensées Fugitives" of Heller and Ernst ; and a pianoforte duet with Herr Ganz—all much applauded. Herr Ganz played his popular "Qui vive" Galop with great effect. The singers were Miss Merton, Mr. and Mrs. Suchet Champion, and Mr. Montgomery. Herr Ganz was the accompanist.

THE CONSERVATIVE LAND SOCIETY.—The 15th annual Report of the Board, presented to the meeting of the members, on Tuesday, the 3rd inst., at the Norfolk Street offices, Viscount Ranelagh in the chair, states that the receipts for the year were £116,983 0s. 11d., and the grand totals £1,100,603 7s. 9d. ; the total withdrawals on which had been £306,749 0s. 2d., whilst the total sale of land amounted to £537,959 19s. 6d. The £50 shares issued had been 27,783. The reserve fund had been carried up to £15,089 13s. 2d. The share, deposit, land, and building advance departments had been all increased during the year. After payment of the outlay on the new premises the directors declared a dividend of six per cent. for the investors. The returns of the land sales showed that large premiums had been paid on the re-sale of plots. A large estate, Bolingbroke Park, close to the Clapham Junction and Wandsworth stations, would be soon allotted, as also the final portion of the Brighton estate. Viscount Ranelagh having stated that the preliminary arrangements for the formation of a new land company, limited, to work in co-operation with the parent Society, had been agreed upon, and that the prospectus would be issued shortly after Christmas ; a resolution was moved by Mr. Sangster, seconded by Mr. Grice, and passed unanimously, entirely approving of the proposed scheme of co-operation. Thanks were unanimously voted to the noble chairman and the other members of the Board, the auditors and the officers of the Society, Mr. Gruneisen (secretary), Mr. H. Smith (solicitor), Mr. Wylson (surveyor), and Mr. Bilton (accountant). The retiring directors were unanimously re-elected, viz.:—Sir Lawrence Palk, Bart., M.P., the Hon. Robert Bourke, the Hon. and Col. A. Meyrick, and Mr. Winstanley. There were present at the meeting—Viscount Ranelagh, Viscount Ingestre, the Hon. Robert Bourke, the Hon. and Rev. W. Talbot, Col. Meyrick, Major Jervis, M.P., Messrs. Currie, Goodson, M.P., Pounall, Newcomen, and Winstanley (directors), Lord Alfred Churchill, J. and C. Goad, Dwarber, Tate, Turner, Sangster, Dr. Godfrey, Gomme, Mitchell, Haynes, Grice, Batchelor, Sadgrove, Mawe, J. S. Turner, Horn, &c. &c.

LONDON INSTITUTION, FINSBURY.—Mr. T. Wright, the well-known harpist, gave the second of a course of lectures on the "History of the Harp and its Music," on Monday, at the above institution, in presence of a crowded audience, who evidently relished Mr. Wright's remarks and illustrations on the harp. He was assisted by Mrs. Harriett Lee as vocal illustrator. Mr. Wright introduced into his lecture the history and national characteristics of the several melodies respectively peculiar to Ireland, Wales, Scotland, and England. He performed Carolan's Concerto, several planxtys, Irish "caoinies," Brien Boru's March, &c., in all of which he received much applause. Mrs. H. Lee was encored in "The Bells of Aberdovey" and "The March of the Men of Harlech," &c. Mr. Wright's lecture will be hailed as a great boon to the several literary and mechanics' institutions in and about London.—B. B.

THE EARLY CLOSING ASSOCIATION.—The annual celebration for the year 1867 took place on Wednesday evening Nov. 20, at St. James's Hall. The Earl of Shaftesbury in the chair. After speeches given by the chairman, and several clergymen and gentlemen interested in the movement, a choir of three hundred voices, conducted by Mr. Benedict (who had a perfect ovation on his appearance in the orchestra), sang a selection of choruses and part-songs, which were received with loud applause, Lutzow's "Wild Chase," Pearsall's "O, who will o'er the Downs?" and Bishop's "Sleep, gentle lady," being encored. Mr. Benedict's new and fascinating part-song, "All things woo thee," was listened to with great pleasure. The musical portion of the entertainment concluded with the conductor's arrangement of the National Anthem amidst a hurricane of approbation. Mr. Randerger presided at the organ, and did his best with an instrument that is a disgrace to St. James's Hall.—B. B.

GREENWICH.—Mr. Joseph R. W. Harding and his professional pupils, Mdlle. Faviere and Miss De Lacy assisted Mr. Weller in his "Readings" at the Lecture Hall, Greenwich, on the 23rd ult. The other performers were Mr. Prophet (violin), Mr. Rycroft, organist of the Rev. Canon Miller's church (pianist), and Mr. B. B. Taylor. The young vocalists made a favourable impression, and were called upon to repeat several of their pieces. Mr. Prophet's violin playing was much admired, and the *buffo* duet from *Don Pasquale*, sung by Mr. Harding and Mr. Taylor, greatly amused the audience.

CARLISLE.—Last night Madame Florence Lancia's English Opera Company gave the first of a series of twelve operas in the Mechanics' Hall. The opera was Verdi's *Il Trovatore*, and the performance was received with unmistakable approbation by a large audience. The re-appearance of Madame Lancia was the signal for a hearty round of applause, and the other principals were duly welcomed. Madame Lancia as Leonora re-established herself in that favour which she won in such a marked degree upon her first appearance in Carlisle. The recitative and air "Tacea la notte," was a triumph of vocalization; and the scenes in the last act afforded ample scope for the display of that dramatic genius with which this accomplished lady is endowed. Both in the Tower-scene and the scene in the dungeon, her singing and acting were most artistic. Mr. Parkinson sang the music of Manrico well. Mr. Durand was evidently suffering from cold; under any circumstances the part of the Count de Luna is not his best. In the character of Azucena the new contralto, Miss Carlotta Zerbini, displayed a voice, somewhat thin in quality but tolerably cultivated. She will find other characters better suited to her than that of the bewildered gipsy mother.

BATH.—Seldom have the capabilities of our fine Abbey organ been better developed than they were on Saturday last, in the presence of several judges of music, by Mr. Horton C. Allison, of London, who was on a temporary visit in Bath. This gentleman (as our readers may perhaps remember) became known in the musical world in the year 1865, by obtaining the first prize at the Leipzig Conservatoire; the only instance on record of this honour having been conferred on an Englishman. In the course of Mr. Allison's short recital on Saturday, he played Mendelssohn's first Sonata in F minor, rendering the grand finale with great spirit and remarkable execution. This he followed up by some improvisations in which his skill as an organist served to illustrate his theoretical knowledge of music, and his elegant musical ideas. In playing the slow movement by Mendelssohn (taken from his second sonata), Mr. Allison brought out the combinations on the choir and swell organs in a charming manner, and introduced a very fine effect with the cremona stop which in the Abbey organ is very good. Mr. Allison concluded with some pedal fugues by John Sebastian Bach, his execution of which, more especially the difficult pedal passages in the G minor Fugue, proved him to be an organist of considerable attainments, and one likely at an early day to achieve distinction in his profession.—*Bath Chronicle*, Nov. 21.

EDINBURGH.—Messrs. Paterson and Sons, the eminent publishers, have commenced a new series of Classical Chamber Concerts in the Hopetoun Rooms; of this first, which took place on Monday last, the *Daily Review* thus speaks:—"The artists were Madame S. Weisse, Messrs. A. Kuchler, A. C. Mackenzie, J. Y. Taylor, and H. Daubert, instrumentalists; Madame Dowland, vocalist. The programme was confined to compositions by Bach, Haydn, Mozart, Beethoven, and Schubert. Madame Weisse, and Messrs. A. Kuchler and Daubert took part in Haydn's Trio in G, and Beethoven's in D, both of which were admirable performances. The other concerted number was Haydn's Quartet in B flat, to which Messrs. A. C. Mackenzie, A. Kuchler, J. Y. Taylor, and Herr Daubert did every justice. Madame Weisse, in her solo from Bach, sustained her reputation as an accomplished pianist. To Mr. A. Kuchler an encore was awarded in the *andante* from Mendelssohn's Violin Concerto. In answer to the re-demand, he played a *gavotte* by Bach. Madame Dowland sang the air, "Voi che sapete," from *Figaro*, and the "Adieu" and "Hark the Lark," by Schubert. The last was encored. The concert, from first to last, was completely successful, and augured well for the remaining concerts of the series, three of which have yet to be given."

KIDDERMINSTER.—An oratorio, composed by Mr. W. Taylor, of Kidderminster, was performed in the Music Hall in that town on Tuesday evening. The composer is a pupil of Dr. Marshall, and about seven or eight years ago obtained the degree of Mus. Bac., at Oxford. For some time he held the position of organist of St. John's Church, and has recently been appointed choirmaster and organist at the parish church. The oratorio he has written will extend his name beyond his native town, and we cordially wish him success in his musical career. The new work is entitled *St. John the Baptist*, and it is divided into three parts, comprising altogether thirty-six numbers. The solo parts were taken by ladies and gentlemen who have previously appeared at the concerts of the Philharmonic Society. The chorus was about seventy strong. Mr. S. Simms, of Stourbridge, presided at the piano, and Mr. Taylor himself at the organ, Dr. Marshall wielding the baton. The audience was not a large one, but those present bestowed their applause on Mr. Taylor at the close of the work, he being brought forward by Dr. Marshall.—*Birmingham Daily Post*.

GREAT MALVERN.—Mr. King, the conductor lately belonging to Manley's Opera Company, has engaged a very talented corps of his own, and we understand that shortly they will pay Malvern a visit for six nights. The scenery and dresses are said to be first-rate.—*Malvern News*.

WORCESTER.—The Cathedral Choir concert was given by the choir of Worcester Cathedral on Thursday evening, and was highly successful. The choir were assisted by Mrs. Sutton, of Birmingham, principal soprano, and by Miss Pullen, principal contralto, also by several members of the Festival Choral Society in the choruses. Mr. Done took the double office of pianist and conductor, assisted by his pupil, Mr. G. Hughes, on the harmonium. The first part consisted of Mr. J. F. Barnett's *Ancient Mariner*, which gave general satisfaction. The music is more original than such productions now-a-days are, and we cannot give it greater praise than by saying that it was worthy in some degree of the poetry. We are precluded from particularizing, but we must mention the *aria*, "The fair breeze blew," sung by Mrs. Sutton. This lady possesses a rich and powerful organ, and her upper notes are very fine. Singing as if she entered into the spirit of the music, she is listened to with satisfaction. She also enunciates her words distinctly, a merit which all singers do not possess. Miss Pullen sang the air, "O Sleep, it is a gentle thing," with great feeling. The tenor music was divided between Messrs. Smith and Dyson, who did their duty well. Mr. Millward sang the bass part throughout with effect, and repeated the air, "Swiftly, swiftly," on being called upon. The choruses were steady and effective, and Messrs. Done and Hughes did as much as could be done on the piano and harmonium to supply the place of a band. We hope to hear the work again at no long distance of time. The second part was a miscellaneous one. Mrs. Sutton was encored in a song put together by Guglielmo, and on being recalled substituted Macfarren's "I wandered by the Roadside." Mr. Price was loudly applauded in Ardit's song, "The Gift and the Giver;" and the madrigals, "Who shall win my Lady Fair?" "In going to my Lonely Bed," and "Down in a Flowery Vale" were delightfully rendered. We heartily congratulate the Cathedral Choir on their success.—*Worcester Herald*, Nov. 30.

Mr. W. A. BARRITT has been appointed a Lay Vicar of St. Paul's Cathedral. Mr. F. Walker has succeeded the late Mr. Buckland as Master of the Choristers. Mr. W. Winn succeeds to the conductorship of the Special Sunday Evening Service Choir.

It has been stated—and we are glad to be able to confirm it upon good authority—that important musical changes will take place at Eton after Christmas, when the practice of the college authorities of borrowing the choir of St. George's Chapel, though there is a foundation for a choir in the college, will be put an end to, and each establishment will have its own separate choir. An old Etonian, the Rev. Leighton George Hayne, Mus. Doc., has already been appointed organist of the college.—*Church Choirmaster*.

'To the Editor of the MUSICAL WORLD.

SIR,—A paragraph having appeared in one of your contemporaries of the 4th inst., stating that M. Blondin had fallen from the rope at Cologne, I beg to say that it is not M. Blondin, the hero of Niagara, that gentleman having just returned from a most successful tour on the Continent. Many persons, not possessing M. Blondin's talent, have assumed his name in order to deceive the public.—Yours most faithfully,

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